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Teaching units for CHALLENGING the more ABLE STUDENT in the classroom



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TEACHING UNITS
FOR
CHALLENGING
THE MORE ABLE STUDENT
IN THE CLASSROOM

DEVELOPED BY ED X-180 - FALL, 1961

Offered by San Jose State College

John Goldsmith, Instructor

Duplicated and made available to
school districts through the facilities of the
Office of Cupertino Union School District, Cupertino, California

FOREWORD

The purpose of this publication is to present to the teacher activity units which can be used to enrich the curriculum and to challenge the more able student.

The suggested units were compiled as a project by a group of educators enrolled in Education X-180, Enrichment Activities for the More Able or Gifted, which was instructed by John Goldsmith, Principal in the Cupertino School District, during the Fall semester, 1961.

Appreciation is expressed to Elmer Janetsky for the art work found throughout the publication and to the Cupertino School District Department of Instruction's staff members, Ethel Mahan and Arline Oklevik, for the help in editing and printing the publication.

Below are listed the educators who were members of the class and contributed the units found in the content of this booklet.

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T A B L E O F C O N T E N T S

FOREWORD

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SOCIAL STUDIES - OUR WORLD NEIGHBORS 9

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geological **WONDERS** of our **LAND**



GEOLOGICAL WONDERS OF OUR LAND

Area: Geological Wonders of Our Land

Purpose: The purpose of this unit is to delve into the historical geological formation of some of the natural wonders of this country. The unit is intended to accomplish the following objectives:

To help students become familiar with several of the fascinating geological features of this country.

To help students discover how these features were formed.

To help students acquire an understanding of the geological history of the earth in relation to these features.

To help students acquire an understanding of the forces constantly at work inside the earth as well as those which affect the earth's surface.

To help students develop individual and group research skills.

To provide an opportunity for students to make use of various creative talents.

Materials: Teachers may wish to make large charts or diagrams illustrating the following:

The major geological periods of the earth's history.

The structure of a volcano.

Earth fractures, such as a fault line.

The continental shelf.

Good examples of all of these are in the World Book Encyclopedia.

How to: Motivation

A few examples of how the unit might be initiated are:

Have class discussion on the most unusual natural places visited by the students.

Use a film or filmstrip of any one of the areas.

Have children bring pictures from magazines of any of the areas.

Display a model volcano that works.

Ask children to write reports on how they believe the earth originated.

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Procedure

The unit then might be pursued by a combination of the following:

Teacher presentation of basic material. Examples:

What the subject of geology consists of.
Necessary background information for each area.

Charts and diagrams illustrating various concepts where needed.

Teacher-student discussions.

Student research work -- both group and individual.

Student projects:

Models
Drawings
Diagrams
Reports -- both oral and written
Experiments

Use of audio-visual aids.

Use of resource people.

Student notebooks.

Field trips.

Culmination activity.

Content of Unit

General:

Brief coverage of basic geology including:

Necessary terminology.
Origin of the earth.
Geological history of the earth.
Types of internal and external earth forces.

Specific:

Hayward and San Andreas fault lines
Yosemite Valley
Great Lakes
Hawaiian Islands
Crater Lake
Grand Canyon

GEOLOGICAL WONDERS OF OUR LAND

Mammoth Caves
Mississippi River
Niagara Falls
Death Valley
Atlantic Continental Shelf

Activities and Experiences of Unit

Use teacher-made worksheets.

Maintain notebook of drawings, definitions, and factual information.

Take a field trip to the Hayward fault line.

Make diagrams of:

Mammoth Caves
Continental shelf
Niagara Falls
Mississippi River
Great Lakes
Grand Canyon
Interior of the earth
A volcano

Make models of:

A volcano
A fault line
Crater Lake
Hawaiian Islands
Continental Shelf
Yosemite Valley
Grand Canyon

Write letters to various sources of information.

Collect pictures from magazines.

Perform research work on various topics. Both group and individual projects would be included. This could include class and out of class assignments.

Organize and present oral reports.

Make written reports.

Complete teacher-made tests.

Invite parents or friends as resource persons.

Participate in culmination activities.

Encourage parents to visit places of interest such as Yosemite Valley, University of California, etc.

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Culmination

An appropriate culmination for this unit would be a class presentation for other classes or parents. The various student-made charts, diagrams, and models could be displayed. Individual students or groups of students could give explanations or demonstrations of their projects.

The same type of presentation could also be given as part of a P.T.A. meeting.

The best projects could be displayed in the school office.

GEOLOGICAL WONDERS OF OUR LAND

REFERENCES

Reference Materials for Students

World Book Encyclopedia - Field Enterprises.

Compton's Pictured Encyclopedia - F. E. Compton Company.

Collegiate World Atlas - Rand McNalley.

Pictorial Atlas of the World - Time, Inc.

Our Wonderful World - Spencer Press.

National Geographic Magazine - National Geographic Society.

The Mississippi, Giant at Work - P. Lauber, Garrad Press, 1961.

Science Textbooks, California State Series (Grades five, six, and seven) - H. Schneider, D. C. Heath and Company.

Reference Materials for Teachers and Students

(All of these books are available from the San Jose State College Library.)

General Background

Branson, E. B. Introduction to Geology. McGraw-Hill Co., 1952.

Clark, Thomas. Geological Evolution of North America. Ronald Press, 1960.

Fenton, Carroll. Our Amazing Earth. Doubleday and Co., 1938.

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Fault Lines

Most information can be obtained from the Alum Rock Park Museum.

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Great Lakes

Cotton, Charles. Climatic Accidents in Landscape Making. J. Wiley, 1942.

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Hawaiian Islands

Hinds, E. A. Relative Ages of Hawaiian Landscape. University of California Press, 1931.

Jaggard, Thomas. Volcanoes Declare War. Paradise of Pacific, Ltd., 1943.

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Leet, Lewis. Volcanoes, Causes of Catastrophe. Whittlesey House, 1948.

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Crater Lake

Williams, Howell. Crater Lake. University of California Press, 1941.

Grand Canyon

McKee, Edwin. Cambrian History of Grand Canyon. 1945.

Yeager, Dora. Your Western National Parks. Dodd Mead Co., 1947.

Krutch, Joseph. Grand Canyon. W. Sloane Associates, 1958.

Niagara Falls

Forrester, Glenn. Niagara Falls. D. Van Nostrand and Co., 1928.

Death Valley

Chalfant, W. A. Death Valley. Stanford University Press, 1936.

Clements, Thomas. Geological Story of Death Valley. Desert Magazine Press, 1954.

Lee, B. Death Valley. MacMillan Company, 1930.

Atlantic Continental Shelf

Outhwaite, Leonard. The Atlantic. Coward-McCam, 1957.

Audio-Visual Aids

(All of these aids are available from the Santa Clara County School Audio-Visual Aids Department.)

General Background

F-279 How Our Earth Began

F-3940 Our Ever Changing Earth - Work of Internal Forces

M-1438 A World Is Born

Yosemite Valley

F-3647 Yosemite National Park

M-378 Yosemite National Park

M-1362 Yosemite

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Great Lakes

- F-1533 Glaciers and Their Work**
- M-2150 Great Lakes - How They Were Formed**

Hawaiian Islands

- F-1326 Volcanic Origin and Growth**
- F-1531 Volcanoes in Action**
- M-117 Mauna Loa**
- M-1223 Mauna Loa**
- M-2427 Hawaiian Volcanoes**

Grand Canyon

- F-3644 Grand Canyon**
- F-3941 Our Ever Changing Earth - Work of Running Water**

Mammoth Caves

- F-3941 Our Ever Changing Earth - Work of Running Water**

Mississippi River

- F-3941 Our Ever Changing Earth - Work of Running Water**
- M-113 Work of Rivers**
- M-1110 Mississippi River - Upper**
- M-1111 Mississippi River - Lower**

Death Valley

- F-2727 Great American Desert**
- M-1114 Historic Death Valley**
- M-2026 Death Valley National Monument**
- M-2293 Desert, The**

GEOLOGICAL WONDERS OF OUR LAND

Sources of Information

Alum Rock Junior Museum, San Jose, California.

California Academy of Sciences, Golden Gate Park, San Francisco, Calif.

National Geographic Society, Washington, D. C.

Geology Department, University of California, Berkeley, California.

United States Government Printing Office, Washington, D. C.

U. S. National Park Service, Washington, D. C.

history and development of **ENGLISH** and **WRITING**



HISTORY AND DEVELOPMENT OF ENGLISH AND WRITING

Area: History and Development of English and Writing

Purpose: To provide experiences in reading for information and organizing information, practice in outlining, practice in note-taking, practice in reporting to others, expansion of vocabulary; and learning about the history, development, and power of language.

Materials: Books, pamphlets, films, and records containing information about the history and development of spoken and written language (see references).

Clay, wax, construction paper, maps, tagboard, butcher paper, crayons, felt pen, etc. Have available any materials the students might ask to have for the purpose of making audio-visual aids. Students might furnish material themselves; for example, there is papyrus in this area. Students might bring some in from their own yards.

How to: Reading for information. Read several different articles with the entire class. Hold class discussion to discover the main ideas presented in the article. Suggest that students notice the title. Have them determine what connection the title has with the article.

After students become adept at finding the main idea, have them reread to find information in the article that supports, expands, or illustrates the main idea.

When students have learned to find the main idea and support for it in an article, have them summarize. Teach them how to organize the summary by having them concentrate on the main idea and points that support it.

After students have learned to summarize, present the sentence and the topic outline to the class. (Their English texts should have a section on this.) Have the class (with the teacher writing at the board) outline several articles. When outlining has been thoroughly presented, have the students try to outline their individual summaries. They may need to begin with the sentence outline; however, this can easily be translated into a topic outline later. The teacher needs to work closely with each student on his own material.

Assign specific material to individual students. This is often necessary because of the difference in the complexity of material and abilities and interests of the children. Special interests or talents may determine specific assignments. (Examples: a student interested in history or science might be encouraged to do further reading or research when assigned a chapter in a book such as Gods, Graves and Scholars or The Wonderful World of Communication; a student having difficulty with spelling might gain insight into his own difficulties as well as more interest in the skill by doing

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research into the history of spelling or development of dictionaries; a student having difficulty with his handwriting might gain respect for and an interest in being proficient by doing research on the topic of the development of writing, etc.)

Give the students a guide to follow. Go over the guide with them. Discuss as long as necessary. Answer all questions. The following guide is one that may be used:

Guide for Preparing and Presenting Information to Your Class:

Notice the title of your article.

Read article through.

What is the connection of the title with the material in your article?

Think. Decide what ideas presented in the article would make an interesting and informative presentation for the rest of the class.

Read the article again. This time look for specific information about the ideas you wish to present.

Decide on your main idea. Take notes that are relevant to your main idea.

Check other sources for information on your main idea.

Organize your material into a summary.

Write an outline from your summary. Include an introduction in your outline; this should be a presentation of the main idea and your purpose for presenting it to the class. The "main body" of your outline should include examples, comparisons, descriptions, illustrations, analogies, etc. that support and explain your "main idea".

Presentation:

Make a duplicate topic outline. One you will give to the teacher. One you will keep. You will use your outline when you give your report. If you wish, you may put your outline on 3x5 cards.

Practice orally using only your outline.

Define words that you think the class will need definitions for. You can either make a chart of the words or write them on the board.

Make any visual aids you can to use for your report. (These might be maps, charts, objects, etc.)

If you quote exactly, let us know by informing us that you are using a direct quotation. However, giving us the information in your own words is much better than quoting.

If possible, give the class an exercise to illustrate the important points in your report. You might plan to ask questions in order to discover whether or not the group understood the main point you are trying to make. If you would like a ditto run off for the class, see us about arranging to make one.

HISTORY AND DEVELOPMENT OF ENGLISH AND WRITING

When your report is finished, ask the class if they have any questions. Since they are going to be taking notes on the material you present, they may need to ask you to clarify or repeat some points. Be prepared. Study your subject until it becomes a part of your knowledge.

After discussion of the procedure, students should be ready to begin work on their assignments. The teacher will need to give continued assistance on the many procedures given.

As the teacher circulates among students, he should let them discuss their individual ideas. Encourage them to prepare various types of material to use for their report; i.e. a map showing variant vocabulary used in different parts of the United States, a world map on which is located the words we get from different peoples, charts showing the development of our alphabet, pictures of "things" that have undergone name changes (ice box - refrigerator, etc.). Youngsters think of things we do not. They can create some very interesting projects in connection with this study.

The close association of the teacher is needed during this preparation time. The teacher can help locate and extract information, can encourage and foster any special interest that develops, may need to give additional help on note taking, summarizing and outlining, etc.

After students have completed research, outlines, and projects, allow time for them to practice speaking. You can pair them in different combinations. They can take turns giving their reports to each other and can evaluate and help each other.

Before reports are given, discuss notetaking with the class. Have the students practice taking notes on the reports.

At the conclusion of each presentation, have the class ask questions they feel they need for enriching their notes. Allow them time to complete sketchy notes or to recopy notes. You might go over the notes for the first few reports with the entire class. In this way, they can begin to see what information is important to record and what can be omitted.

When all reports have been given, let the youngsters submit a few questions from their reports. Encourage them to ask only the most important questions. Ditto off the questions for the class. Let them work in groups of three or four and use their notes to do the test.

Comments and Suggestions: Make a time line showing the dates of peoples who invaded England and include the languages they brought to their new land.

Make a people line or chart showing invading language groups in England.

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Make a chart showing modernization of language; i.e. words that have been changed to fit new inventions or improvements.

Locate on a world map words that have been borrowed from other countries.

List and explain English idioms that you think a foreigner might need to know if he visited our country.

Compare similarities in different languages.

Find examples of levels of language in stories. Note how this adds to characterization.

Make a chart showing how new words are created.

What does the dictionary mean when it terms a word "obsolete"? Give examples and explain why you think the words have become obsolete.

Discover what contributions American Indians made to American English. Chart the vocabulary. Explain why you think the words were adopted.

How did our frontier life contribute to American English? List some of the vocabulary that has come to us from that time.

List the given names and surnames of your classmates. Find what languages they came from and what they mean.

Make lists of synonyms. Find what languages they come from.

Create some original space-age idioms.

Make lists of spelling variations. Find the origins of the words. What insights does the origin lend to spelling?

e.g. chorus, choir, ache, stomach, etc.

philosophy, physics, phonetics, phone, alphabet

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REFERENCES

Pamphlets and Articles

"Ancient Records -- The Papyrus Scroll"

Gives a brief history of the papyrus scroll and instructions for making it. Available from The University Museum, 33rd and Spruce Streets, Philadelphia, Pennsylvania.

"History of Ink"

Presents a history of the use and development of ink. Includes language changes in the spelling of "ink". Available from Higgins Ink Co., Inc., 271 Ninth Street, Brooklyn 15, New York.

"Babylonian Clay Tablets"

History of the tablets and instructions for making them. Available from The University Museum, 33rd and Spruce Streets, Philadelphia, Pennsylvania.

"Genealogy of Our Letters"

Traces the development of the alphabet. Available from The University Museum, 33rd and Spruce Streets, Philadelphia, Pennsylvania.

"How the Ancient Egyptians Wrote"

A history of the development of writing and the tools used for writing in Egypt. Available from The University Museum, 33rd and Spruce Streets, Philadelphia 4, Pennsylvania.

"Primitive Records -- The Buffalo Robe"

Indian writing and writing materials. Contains illustrations. Available from The University Museum, 33rd and Spruce Streets, Philadelphia, Penna.

"Some Ways Our Language Grows and Changes"

Includes the invention of new words to fit new inventions. Illustrates the need to change old words because of changes in society and materials. Available from Scott, Foresman and Company, Palo Alto, California.

"The Story of Handwriting"

Includes a history of the development of writing. Available from The Handwriting Foundation, 1426 G. Street, N.W. Washington 5, D.C.

"Upsetting the Alphabet Cart"

A word study. Written by Louis Foley. Available from G. C. Merriam Company, Springfield 2, Massachusetts.

"What Good is English?"

A booklet put out by Science Research Associates in 1958 that includes a brief history of the English language.

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Books

The entries marked * are books in which students might work independently. Those marked ** are especially useful for their creative ideas which teachers might adapt at various grade levels.

*Barnes, Franklin. Man and His Records. Chicago: Follett Publishing Company, 1938.

Beals, Ralph L. and Hoijer, Harry. An Introduction to Anthropology. New York: Macmillan Company, 1956.

Chase, Stuart. The Tyranny of Words. New York: Harcourt, Brace and Co., 1938.

Dean, Leonard F. and Wilson, Kenneth G. Essays on Language and Usage. New York: Oxford University Press, 1959.

*Ege, Otto F. Pre-Alphabet Days. Baltimore: Norman T. A. Munder and Co., Inc., 1923.

**Epstein, Beryl and Epstein, Sam. The First Book of Words: Their Family Histories. Boston: D.C. Heath and Co., 1954.

**Friend, J. Newton. Words: Tricks and Traditions. New York: Charles Scribner's Sons, 1957.

*Funk, Wilfred. Word Origins and Their Romantic Stories. New York: Charles Scribner's Sons, 1957.

Hayakawa, S. I. Language in Action. New York: Harcourt, Brace and Co., Inc., 1941.

*Hunt, Cecil. A Dictionary of Word Makers. London: Herbert Jenkins Limited, 1949.

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*Laird, Charlton. The Miracle of Language. Greenwich, Conn.: Fawcett Publications, 1957.

*Lipman, Michael. How Men Kept Their Records. Our Changing World Library. New York: Thomas Nelson and Sons, 1934.

Mencken, H. L. The American Language. 4th ed., rev. New York: Alfred Knopf, Inc., 1957.

**Minteer, Catherine. Words and What They Do to You. Evanston, Ill.: Row Peterson and Co., 1953.

Nesbitt, Alexander. The History and Technique of Lettering. New York: Dover Publications, Inc., 1957.

*Ogg, Oscar. The 26 Letters. New York: Thomas Y. Crowell Co., 1948.

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- Pei, Marie. The Story of Language. Philadelphia and New York: J. B. Lippincott Co., 1949.
- Potter, Simeon. Our Language. Baltimore, Md.: Penguin Books, Inc., 1956.
- Reynolds, Henry James. The World's Oldest Writings. Chicago: The Antiquities Corp., 1938.
- *Roberts, Paul. Understanding English. New York: Harper and Brothers, 1954.
- *Rogers, Frances. Painted Rock to Printed Page. Philadelphia and New York: Lippincott Co., 1960.
- **Schlauch, Margaret. The Gift of Language. New York: Dover Publications, Inc., 1955.
- *Shipley, Joseph T. Dictionary of Word Origins. Ames, Iowa: Littlefield, Adams, and Co., 1957.
- Weekley, Ernest. The English Language. With a chapter on the history of American English by John W. Clark. New York: British Book Centre, 1952.

Films

"English History to 1066"

This film traces the history of peoples who invaded the British Isles and gives examples of language contributions they made. Available at audio-visual.

"History of Writing"

A forty-minute film showing a rather detailed account of the history of our alphabet. The film was made in England. Available from audio-visual.

"The Alphabet Conspiracy"

Presents some basic facts about language history; includes history of machines that reproduce the human voice. Available from Bell Telephone Company and County office.

Records

"A Word in Your Ear: a Study in Language"

A dramatic presentation of the way language reflects culture. Available from National Association of Educational Broadcasters, 14 Gregory Hall, University of Illinois, Urbana, Ill.

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Filmstrips

"Words Then and Now"

Includes origins of family names and theories of word origins. Available from National Council of Teachers of English, 508 South Sixth Street, Champaign, Illinois.

"Times and People Change Words"

Explains how new meanings are derived for old words. Gives examples of "coining" words for new ideas and things. Available from National Council of Teachers of English, 508 South Sixth Street, Champaign, Illinois.

HISTORY AND DEVELOPMENT OF ENGLISH AND WRITING

TOPIC BIBLIOGRAPHY

I. How did writing develop?

A. How were symbols evolved?

1. Earliest records

Varieties of non-linguistic systems of communication: Pei, 12-13

The antiquity of language: Beale and Hoijer, 515

The beginnings of writing: Roberts UE, 49-51

The pooling of knowledge began with early language symbols:
Hayakawa, 17-21

Picture writing: Barnes 18-20

29-36 (American Indians)

42-54 (Ancient Egypt and Babylonia)

37-42 (Chinese writing)

Ogg, 28,29 (Examples with translation: American Indian, Scandinavian, Egypt, China, Northern Europe, Sweden)

Schlauch, 35-37

Nesbitt, 1-2

Epstein, 24 (Definition of pictographs)

The Book of the Dead (oldest written record): Ogg, 66

Rosetta Stone: Lipman, 53-54

Illustration of one of oldest inscriptions in the world: Lipman 58

Hieroglyphics (explanation of name Cleopatra in) Ege, 19

Earliest scripts of India: Wemyss, 145

Aztec calendar signs: Wemyss, 216

Chart of ideographs and pictographs of Plains Indians: Wemyss, 221-222

Discovery of Mayan alphabet: Wemyss, 213

Origin of words of speaking and writing: Funk, 5-27

Modern ideographs: Epstein, 25

Picture writing we use: Ogg, 50

Summary of history of writing: Pei, 86-94

2. Pictures standardized

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Ideographs: Epstein, 24

How pictures were made to show ideas: Ogg, 30,31

Repetition of pictographs equals standardization: Ege, 15

Rebus: Epstein, 26

Barnes, 26-27 (Game)

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Development of letter A: Ogg, 78
Early and later forms of writing characters, picture to alphabet:
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Schlauch, 38
Growth from picture to idea: Ogg, 56, 57
Words as symbols: Epstein, 7
Beginning of true writing: Beals and Hoijer, 532-4
How we could use picture writing today: Ogg, 37, 39

4. Development of alphabet

Birth of alphabet: Epstein, 27-28
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Sounds and alphabets: Schlauch, 19-35
Contributions of Phoenicians to Greek alphabet: Ogg, 87
88 (Greek changes)
95. (Chart of above)
Ancient Greek alphabet: Wemyss 77 (Chart)
Barnes, 62-68
Rome borrows Greek alphabet: Ogg, 102-107
105 (Chart comparing Greek and Latin)
96 (Thirteen Greek letters taken by Romans and still in our alphabet)
Roman alphabet: Barnes, 69-78
Wemyss, 225-228 (Language written in)
The spread of alphabets: Schlauch, 39-41
Roberts UE, 56-59
Letters of our alphabet: Roberts UE, 59-61
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Diagram showing pictorial origin of ten cuneiform signs:
Roberts UE, 52
Decipherment of cuneiform: Reynolds, 195-200

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How alphabets shaped by medium in which writer worked: Schlauch, 44-47
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Oldest poetic writing: Reynolds, 124-125
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1. Loan words

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The treatment of loan-words: Mencken, 408-413

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Development of the English spelling: Roberts UE 100-101

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English spelling is archaic: Schlauch, 226

Our spelling reflects pronunciation of 15th rather than 20th century
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D. How do we make new words:

1. Borrowing

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English word-borrowings: Pei, 154

Words borrowed from all over the world: Epstein, 36-37
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English use of loan words: Schlauch, 95-100

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3. Shortening

Short words created from longer words or phrases: Partridge, 150-152

New words created by shortening old words: Schlauch, 100-103

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How slang is created: Epstein, 51-52

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Why slang sometimes lasts: Epstein, 52

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5. Coining and inventing

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Words coined by gangsters: Funk, 1

New words from literature: Schlauch, 234-235

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9. Prefixes, suffixes, roots

Producing new words by use of classical word-elements: Schlauch, 105

Hybridization of prefixes and suffixes: Pei, 154

Examples of making new words with prefixes and suffixes: Epstein,
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How prefixes contribute to the formation of new words: Potter, 83-89

The makings of 50,000 words: Funk, 364-404

10. Changing meanings

"The writer of a dictionary is a historian, not a law-giver";
word meanings change: Hayakawa, 55-58

How words get more than one meaning: Epstein, 49-51

The interaction of words -- areas of meaning: Hayakawa, 70-73

Examples of the areas of meanings of "air": Hayakawa, 72

Semantic changes: Potter, pp. 107-116

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APPENDIX

A WORD IN YOUR EAR: A STUDY IN LANGUAGE

DIRECTIONS: Listen carefully to the recording, "A Word in Your Ear: A Study in Language" (see References). See how many of the following you can answer or reason out.

1. Is "true" language merely an expression of feeling? What is it?
2. Do "all" people have language?
3. Are all languages adequate?
4. What do you think is meant by languages being "adequate"?
5. The recording states that language reflects the following: (Explain)
 1. Place
 2. Time
 3. Age
 4. Sex
 5. Circumstance
6. How does language reflect culture?
7. How many things can you tell about a person by the language he uses?
8. Why do Americans have so many ways to describe housing tracts?
9. How does language reflect attitudes?
10. How might language influence a child's attitudes as he is raised?
11. Can you think of examples of different attitudes that might be shown by language?
12. Why is our language based on "things" whereas the Navaho language focuses on actions?
13. Though animals can communicate, what do they lack that man has?
14. Can we always translate exact meanings from one language to another? Explain.
15. Think of a few examples of character as shown in language used in books you have read or television or radio plays you have heard or seen. Describe the character and the language used to develop the character.

HISTORY AND DEVELOPMENT OF ENGLISH AND WRITING

APPENDIX

WEBSTER'S NEW WORLD DICTIONARY

Using your Webster's New World Dictionary, complete the headings and answer the questions in the following outline. (Begin on page xv)

I. (Fill in from book)

A. (Fill in from book)

- 1.1 Our spelling reflects the pronunciation of what century?
- 1.2 What are the mechanisms of speech?
- 1.12 In what way is the United States different from most other countries as regards language?
- 1.13 Why do certain English dialects in England keep the speaker from "getting ahead"?
- 1.14 In what ways are Americans limited by their dialects?
- 1.15 What pronunciation is largely recorded in our dictionary?

B. (Fill in from book)

- 4.11 What does "number" mean in regard to language?
- 4.12 What does "gender" mean in relation to language?
- 4.21 Explain "person" in terms of linguistics meanings.
- 4.22 What is tense?
- 5.1 Summarize the paragraph.
- 5.2 What is our main difficulty in understanding British English?
- 5.6 Who were the first two American reformers of spelling?
- 5.7 Write five spelling variations between British and American English.
- 5.8 Explain some factors of American life that contributed to our American vocabulary.

II. (Fill in from book)

- 6.1 Notice the end papers of the book. What is the main family name of the languages listed?
- 6.4 What are the approximate dates of the time when Anglo-Saxon was spoken?
- 6.24 What causes or events might have resulted in English adding words from other languages to its vocabulary?

HISTORY AND DEVELOPMENT OF ENGLISH AND WRITING

APPENDIX

WHERE PUNCTUATION MARKS CAME FROM

(From The American Weekly, October, 1958 - By Wilfred Funk)

We can thank, or blame, the Greeks and Romans for our modern dots and dashes.

Did you ever have any mild curiosity about punctuation marks, the period, comma and such, and where they came from? ... it's an interesting story.

The Latin word for question is QUAESTIO, which means 'an inquiry'. To write this at the end of a question used unnecessary space, so Roman writers took the first and last letters of QUAESTIO and put the Q above the O as to indicate a question. Can you see how this evolved into "?"?

The exclamation point has a similar history. The Latins had a word IQ that they used to express surprise. And so, to set off a sentence expressing surprise they put the word IQ at the end but placed the I on top of the O. Hence our exclamation point!

Punctuation was all pretty free and easy 1,600 years ago. In Greek days, high and low dots indicated periods and semi-colons, and inbetween dots stood for a comma, while with the later Romans our modern semi-colon came into use and a dot-dash or double dot indicated a period.

In the very beginning words were run all together. But around 1,200 years ago a change set in and they began, at least, to be separated in some manuscripts and later on the practice became standard.

Quotes were originally represented by arrows set in margins of a manuscript but, in later history, they took their present interior position. Our possessive sign merely indicates that something has been omitted. For instance, in the earliest days they used to write 'John his book'. This was clipped to 'John (hi)s book', or 'John's book'.

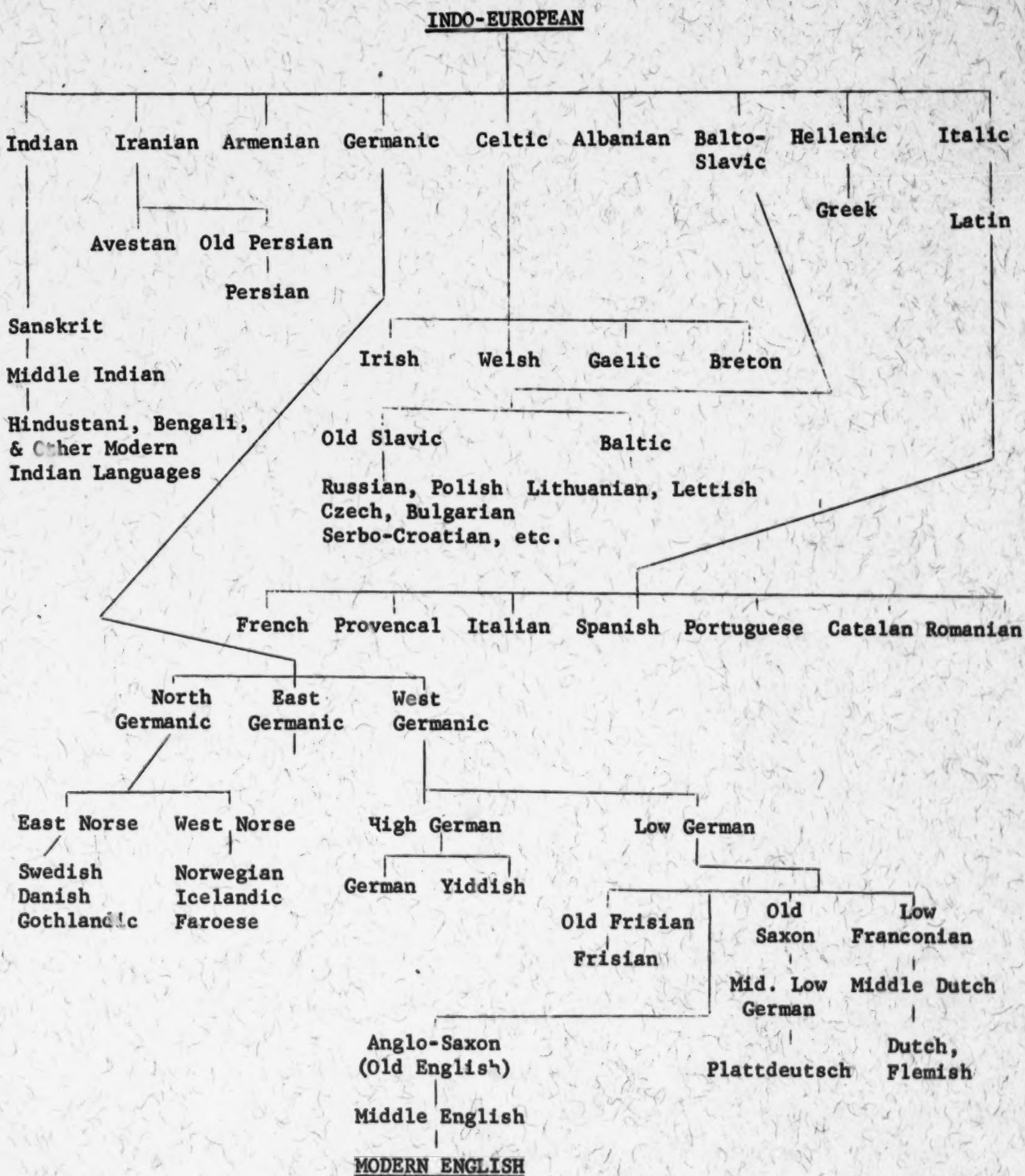
Two thousand years ago the written page was solid. Then the need for paragraphs was felt. At first paragraphs were marked by short strokes. Later on, the beginning of a paragraph was indicated on the manuscript by a huge initial letter -- our first capitals.

In such fascinating fashion have many of our present-day punctuation marks evolved.

HISTORY AND DEVELOPMENT OF ENGLISH AND WRITING

THE INDO-EUROPEAN FAMILY OF LANGUAGES

(From the endpapers inside the back cover of Webster's New World Dictionary)



HISTORY AND DEVELOPMENT OF ENGLISH AND WRITING

APPENDIX

WORDS BORROWED AND CHANGED

<u>Old English</u>	<u>Modern English</u>	<u>Latin</u>
1. balsam	1. balsam	1. balsamum
2. berbene	2. verbena	2. verbena
3. box	3. box	3. box
4. cancer	4. cancer	4. cancer
5. candel	5. candle	5. candela
6. ceder	6. cedar	6. cedrus
7. copor	7. copper	7. cuprum
8. ele	8. oil	8. oleum
9. elpend	9. elephant	9. elephantaus
10. forca	10. fork	10. furca
11. gigant	11. giant	11. gigantem
12. leo	12. lion	12. leo
13. lilie	13. lily	13. lilium
14. plante	14. plant	14. planta
15. rose	15. rose	15. rosa
16. sponge	16. sponge	16. spongia
17. palm	17. palm	17. palma

<u>English</u>	<u>French</u>
1. agreement	1. agrément
2. amiable	2. aimable
3. ancient	3. ancien
4. arrest	4. arrêter
5. bachelor	5. bachelier
6. bureau	6. bureau
7. brave	7. brave
8. card	8. carte
9. character	9. caractère
10. history	10. histoire
11. infant	11. enfant
12. jolly	12. joli
13. journey	13. journée
14. liquor	14. liqueur
15. money	15. monnaie
16. noun	16. nom (name)
17. parent	17. parent
18. person	18. personne

1. Does studying the above lists give you any clue as to how language changes?
2. Do our modern words seem to be more like the Latin words or more like the old English words?
3. Why do you think the name for Rose is Rosa in Italian?
4. Why do we sometimes hear the expression "Leo, the lion"?
5. How so you think the manufacturers chose the name "oleomargerine"?
6. Does modern English seem more streamlined than Latin, Old English or French?

HISTORY AND DEVELOPMENT OF ENGLISH AND WRITING

APPENDIX

EXAMPLES OF AMERICANISMS

- | | |
|------------------|-----------------|
| 1. blizzard | 23. splurge |
| 2. backbone | 24. spree |
| 3. barber shop | 25. spry |
| 4. beeline | 26. played out |
| 5. bob-sled | 27. belittle |
| 6. bleachers | 28. back number |
| 7. brainy | 29. shingle |
| 8. bully | 30. clapboard |
| 9. cave in | 31. snowplow |
| 10. chipped beef | 32. pine knot |
| 11. clear out | 33. cold snap |
| 12. contraband | 34. bobolink |
| 13. corn-cob | 35. hawk |
| 14. cowboy | 36. June bug |
| 15. deadbeat | 37. gartersnake |
| 16. derail | 38. side-walk |
| 17. dipper | 39. boss |
| 18. dry up | 40. truck |
| 19. doughnut | 41. low-down |
| 20. fizzle out | 42. guff |
| 21. fish story | 43. flubdub |
| 22. joy-ride | |

Can you, as an American, explain the above words and expressions? How would you explain them to an Englishman?

Can you imagine how the above words or expressions were created?

HISTORY AND DEVELOPMENT OF ENGLISH AND WRITING

APPENDIX

AUSTRALIAN ENGLISH

The following review of a film about an Australian boy was taken from a 1957 TIME magazine. The review is written in English -- Australian colloquial and slang version.

THE NEW PICTURES

SMILEY (London Films; 20th Century Fox), made in Australia, describes the adventures of an Australian Tom Sawyer named Smiley Greevins (Colin Petersen), with more back-blocks yabber than you'll hear from a gum tree full of galahs. Wants a bike, that joey, and you can bet the creeping bent that he'll bottom on the gold. He gives us his lollies and embarks on a course of hard yacker for the local John, Sergeant Flaxman (Chips Rafferty). He even swings a government stroke or two for the amen-snorter (Ralph Richardson), bonzer old dag that. Hi's a zac and a deener and a caser at a time, mind you, but before you can say Yupottipotpong, he's financial. But right then -- wouldn't it? -- he throws a yonny through the church window and goes flat stoney.

When Smiley gets the oil on how he's been done in, he's that sick about it he just humps the bluey, and for the next two days, while the whole mob goes mullocking about the outback with gullyrakers, the boy don't seem to have a bolter's. But they find him, and tell him his crimes were a furphy, and that the real spieler, that gazob at the pub, dropped his bundle and smoked for Sydney till the bible-basher got the leg-rope on him. In the end, of course, a pongo cobber shouts Smiley a bike, and everything is bokker. Got the flaming drill?

HISTORY AND DEVELOPMENT OF ENGLISH AND WRITING

APPENDIX

A TEAMSTER'S TALE

One night, couple springs ago, I was rolling down to Reno with that old goat Number 56 and a pair of doubles on behind. That old bucket of bolts was sick as usual, and I was trying to pick up some revs to pull that big hill past the bridge. I really had my foot in the pump.

Coming down that long bend just before the straightaway to the hill, I was floating the stick when I felt something let go in the tail. Then there was this Okie motel coming at me out of the dark, weaving all over the road as usual, and by the time I missed her, we was off to the races for fair - in idiot gear. I finally got her jammed back in but both sleds were loaded full and when I hit bottom, she was really jumpin' the pin. The pistons were swapping holes at every jump.

Next thing I knew I was on ice. The whole bottom of the hill was a sheet of ice and I was running barefoot. The guys up the road hadn't said nothing about no ice and I hadn't hung iron. Well, I guess you know those widow makers started to slew around on me pretty good.

I threw out the anchor and when we slid out of the turn, what do I see but a flock of sheep on the road. Some crazy Basque shepherd was taking hundreds of those woolies across that ice in the dead of night.

I gave 'em a proper shearing. One big ewe smashed up on the windshield. I had a ram over a fender and a whole stew of mutton underneath.

What with the ice and the woolies, I racked out into the bar pit and skidded along on my side for a couple of hundred feet. What a mess! When I got out of the cab, the sheep guy was shrieking around like a mad woman. We looked at the tail and sheep was wound around those axles like spaghetti on a fork. The Holsteins finally arrived and I got to a phone and called the doghouse. Told 'em to come and get me. I was unsoldered.

HISTORY AND DEVELOPMENT OF ENGLISH AND WRITING

APPENDIX

ENGLISH SYNONYMS FOR AMERICAN WORDS

You might have trouble making yourself understood in England. As an example of this fact, look at the following words. The words on the left are those we use in America. The words on the right are the English synonyms for our words.

<u>AMERICAN</u>	<u>ENGLISH</u>
1. dry-goods store	1. draper's shop
2. calico	2. print
3. cheese cloth	3. butter muslin
4. shoe strings	4. boot laces
5. spool of thread	5. reel of cotton
6. undershirt	6. vest
7. wash rag	7. face cloth
8. corset	8. stays
9. rare (meat)	9. underdone
10. dessert	10. sweets
11. cracker	11. biscuit
12. beet	12. beet-root
13. oatmeal	13. porridge
14. ice water	14. iced water
15. engineer (train)	15. pilot
16. fireman (train)	16. stoker
17. freight car	17. goods wagon
18. baggage car	18. van
19. baggage	19. luggage
20. freight	20. goods
21. car	21. carriage
22. conductor	22. guard
23. track	23. line

Write a story using the words (at least ten) from the column of American words.
Rewrite the paragraph substituting the words from the English word column.

HISTORY AND DEVELOPMENT OF ENGLISH AND WRITING

APPENDIX

FOOD FOR THOUGHT

NAME THAT FOOD --- FUN WITH IDIOMS AND SLANG (Taken from Coronet Magazine)

1. Earn a living (Meat)
2. Reveal a secret (Vegetable)
3. A troublesome character (Poultry product)
4. Mother's little darling (Fruit)
5. That beats all (Dessert)
6. A convincing example (Dessert)
7. A complaining old growth (Seafood)
8. Oh, Boy! (Meat)
9. In a state of turmoil (Meat)
10. Low-grade entertainment (Vegetable)
11. Very easy (First course)
12. She's not so young (Poultry)
13. Let's talk business (Poultry)
14. That's certainly an ancient joke (Hard-shelled fruit)
15. She's the current local sensation (Breakfast)
16. Stop complaining! (Meat)
17. Play for insignificant amounts (Hard-shelled fruit)
18. In a predicament (Meal accompaniment)
19. He failed because of age (Meal accompaniment)
20. My kind of girl (Beverage)
21. Thank-you notes (Meal accompaniments)
22. They're selling fast! (Breakfast dish)
23. In trouble (Meal accompaniment)
24. For heaven's sake (Meal accompaniment)
25. He considers himself the whole show (Dairy product)
26. A touchy issue to handle (Vegetable)
27. His car turned out to be a dud (Fruit)
28. An aspiring young actress poses for this (Dessert)
29. She's a real cute little number (Vegetable)
30. Everything's in first class shape (Dessert)
31. They really packed them in tightly (Seafood)
32. She has a beautiful, fair complexion (Fruit and dairy product)
33. He's closemouthed (Seafood)

See how many idioms or slang expressions you can phrase as those above are phrased.

HISTORY AND DEVELOPMENT OF ENGLISH AND WRITING

APPENDIX

ANSWERS TO FOOD FOR THOUGHT

1. Bring home the bacon
2. Spill the beans
3. Bad egg
4. Apple of her eye
5. That takes the cake
6. Proof of the pudding
7. A crab
8. Hot dog!
9. In a stew
10. Corn
11. Duck soup
12. No spring chicken
13. Talk turkey
14. An old chestnut
15. Toast of the town
16. Stop baeefing!
17. Play for peanuts
18. In a pickle
19. Too old to cut the mustard
20. My cup of tea
21. Bread-and-butter notes
22. Selling like hot cakes
23. In a jam
24. Good gravy
25. The big cheese
26. Hot potato
27. A lemon
28. Cheesecake
29. A tomato
30. Apple-pie order
31. Packed in like sardines
32. Peaches and cream complexion
33. A clam

HISTORY AND DEVELOPMENT OF ENGLISH AND WRITING

APPENDIX

WHERE DO WE GET OUR WORDS

MIDDLE ENGLISH

spite
serve
red
knuckle
brim
babble
blow
gaze
bush

SPANISH

San Jose
fiesta
avocado
canoe
tomato
tuna
cafeteria
banana
manzanita

AMERICAN INDIAN

California
chipmunk
skunk
raccoon
tepee
succotash
squash
Texas
moose

DUTCH

splint
kink
buoy
brick
block
frolic
kill
holster
boss

ITALIAN

piano
grotto
violin
cameo
studio
macaroni
gondola

AFRICAN

gorilla
zombie
gnu
chimpanzee
marimba

RUSSIAN

mammoth
tundra
ukaso
sable

CHINESE

tea
typhoon
suey
kowtow
chop

HEBREW

cinnamon

AUSTRALIAN

kangaroo

IRANIAN

tiger

PERSIAN

bazaar

TURKISH

horde
jackal
angora
tulip

TUPI (Indian from Brazil)

couger
tapir

SCANDINAVIAN

bat
keg
skull
walrus

AMERICAN

kodak
jitters
chore
jinx

WEST INDIES

tobacco
yucca

NORWEGIAN

swagger

SWEDISH

suede

HAITIAN

potato

HISTORY AND DEVELOPMENT OF ENGLISH AND WRITING

APPENDIX

WHERE DO WE GET OUR WORDS

LATIN

annual
medal
hero
federal
butcher
bugle
brief
beast
diary

FRENCH

honor
hobby
beau
bouquet
bureau
breeze
bonnet
battle
journal

GREEK

horizon
history
energy
bomb
leopard
sphere
stadium
bushing
dialogue

OLD ENGLISH

knock
home
us
turf
meat
knife
knee
feed
kiss

OLD NORSE

cake
bond
gap
garter
get
drown
root

GERMAN

kinder-
garten
switch
yodel
spy
spray
dutch

SCOTCH

twine
tweed
gab
glamour
gloom
hirple
hirsle

ARABIC

coffee
jar
zero
apricot
lute
racket
muslin

HAWAIIAN

ukulele

TAHITIAN

tattoo

ESKIMAUAN

kayak

MEXICAN

cocoa

MALAYAN

ketchup
song
gingham
bamboo

HINDOSTANI

chintz
yogi
punch
cheetah

PORTUGUESE

junk
yam
cobra
banana

EAST INDIAN

calico
mongoose
bungalow
tulip

JAPANESE

kimono
jujitsu

JAVANESE

java
bantam

SANSKRIT

jungle
crimson

EGYPTIAN

pyramid

The origins of some of our words are uncertain. The following are a few words that fall into the 'origin uncertain' category.

garbage

ill

pad

haze (noun)

beach

slum

HISTORY AND DEVELOPMENT OF ENGLISH AND WRITING

APPENDIX

FRONTIER TALK

Life on the frontier added to our language many words and idioms still in wide use. Because pioneer life was different, the people needed different ways to express themselves. You will probably notice that the expressions created were concerned with the activities of those pioneering people. This addition of language into American speech was one of the facts that has made a variation from the speech of those who use English in other countries. Remember this when you "fly off the handle", "bark up the wrong tree", or "have a chip on your shoulder".

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ACROSS

- Melting of ice or snow.
- Drink somewhat stronger than beer.
- Having to do with mankind.
- WHEN YOU "_____ ON THE FENCE", YOU ARE UNDECIDED OR NEUTRAL.
- Elevated (Abbrev.).
- College cheer.
- North Carolina (abbrev.).
- This disappears when you stand.
- Top-flight pilot.
- Sixth note of the musical scale.
- Towards.
- Give a blow to.
- Small portable bed.
- Bachelor of Arts (abbrev.).
- Exclamation of surprise.
- Second note of the musical scale.
- WHEN YOU "HAVE THE WRONG _____ OF THE STICK," YOU LOSE OUT.
- TO _____ OUT IS TO DIMINISH GRADUALLY AND THEN DISAPPEAR.
- Your own sense of importance.
- A row or bank of seats in a theater.

DOWN

- Definite article.
- Body or frame of a ship.
- I exist.
- YOU ARE READY TO FIGHT WHEN YOU GO ON THE _____.
- Equally.
- WHEN YOU MAKE A 24 DOWN _____ FOR A DESTINATION, YOU GO STRAIGHT THERE.
- Et cetera (abbrev.).
- North America (abbrev.).
- WHEN YOU STOP FIGHTING AND MAKE PEACE, YOU BURY THE _____.
- _____ Baba and the 40 Thieves.
- Sound a pigeon makes.
- Suspend.
- WHEN YOU ARE UP A _____, YOU ARE IN A DIFFICULT SITUATION.
- SEE 6 DOWN FOR A "HONEY" OF A FRONTIER EXPRESSION.
- Associated Press (abbrev.).
- Make a mistake.
- 2nd note of the musical scale.
- 7th note of the musical scale.

NOTE: Write any examples you can think of that might be examples of "frontier talk". Thinking about the lives of those people and the tools they used might help give clues.

HISTORY AND DEVELOPMENT OF ENGLISH AND WRITING

APPENDIX

NEOLOGISMS (NEW WORDS)

Language is developing all the time. Neologisms, or new words, are being coined every day as new demands are being made upon the English language--fifth column, split level, roller derby, swing shift, double take, are a few examples. All the neologisms in this puzzle have been coined since you were born. (You might give some thought as to HOW and WHY new words enter our English vocabulary.

ACROSS

1. NOT FAST.
5. You take this in a tub.
9. Get the services of.
10. Twin brother of Jacob.
11. Into
12. Initials of teen-agers' favorite book club.
14. Mister (abbrev.).
15. Small green vegetable.
17. A roadside hotel for motorists (formed from the words motorist and hotel)
19. Pound (abbrev.).
21. Puerto Rico (abbrev.).
22. Miracle synthetic fiber somewhat similar to nylon
25. Affirmative.
28. First note of the musical scale.
29. Wager.
31. Associated Press (abbrev.)
32. Unable to speak.
34. Popular sandwich favorite of teenagers is the mighty_____.
36. Remain.
37. Opposite direction from West.

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32		33			34	35		
36					37			

DOWN

1. A rocket _____ is an aircraft propelled by rocket power.
2. A credit _____ is published with a news story or photograph giving the source.
3. Either.
4. Not dry.
5. Style of jazz which features many notes to the measure, changing of key, and accenting of odd beats.
6. In the way that.
7. Not wild.
8. Throw violently.
13. Before noon (abbrev.).
16. When you make use of all available resources, you make an _____ out effort.
18. Attempt.
20. A _____ sock is a girl's sock which reaches above the ankle.
22. Not "evens".
23. Defeat overwhelmingly.
24. Northeast (abbrev.).
26. Rabbit _____ refer to a small indoor television antenna.
27. Stain.
30. Definite article.
33. Popular term for mother.
35. Each (abbreviation).

HISTORY AND DEVELOPMENT OF ENGLISH AND WRITING

APPENDIX

A ZOO FULL OF IDIOMS

Only idioms involving animals are contained in this puzzle. I hope you find this "chicken feed"!

ACROSS

1. When you let well enough alone, you LET SLEEPING _____ LIE.
5. The last work of a person before his death is his _____ song.
9. Woodwind instrument which tunes up the orchestra.
10. Man admired for his deeds.
11. Myself.
12. Bind together.
14. Mount (abbrev.).
15. A bull's _____ is a direct hit at the center of the target.
17. Horse _____ refers to practical wisdom.
19. Near.
21. Pennsylvania (Abbrev.).
22. When you are out of your element, you are like A FISH OUT OF _____.
25. Hole in the ground.
28. Either.
29. Hard-working insect.
31. First note of the musical scale.
32. One who tells an untruth.
34. Competent.
36. Machines which aid ventilation.
37. Require.

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DOWN

1. Arched roof.
2. Carry out instructions.
3. When you do or accept something fully, YOU _____ THE WHOLE HOG.
4. Place down.
5. A person considered undesirable by other members of his family is THE BLACK _____.
6. You and I.
7. Parts of the human body.
8. In music, a tone of a definite pitch.
13. Exists at present.
16. Partake of food.
18. Short slumber.
20. CROCODILE _____ are thoroughly insincere and hypocritical.
22. When you give a false alarm, YOU CRY _____.
23. Song in an opera.
24. Registered Nurse (abbrev.).
26. Unoccupied.
27. When you have feet or toes turned in, YOU ARE PIGEON _____.
30. Light brown.
33. Indefinite article.
35. Live.

HISTORY AND DEVELOPMENT OF ENGLISH AND WRITING

APPENDIX

OUR OWN IDIOMS

The word IDIOM means language. It also means a special way of using vocabulary in language. Idioms often say something different to us than the individual words themselves mean. Many students think that only foreign languages have idioms. The English language, too, is rich in these extremely interesting expressions that often have fascinating origins and are very picturesque. In our library is a book entitled HOG ON ICE that explains the origins of some of our idioms. Many other books also concern themselves with this subject. The idioms of a language are difficult to translate and make the learning of another language difficult.

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ACROSS

1. An entirely blind person is said to be BLIND AS A _____.
4. Cease.
8. Mountain chain between Asia and Europe.
10. The back part.
11. Narrow bank of leather.
13. Because he had to admit his mistake, HE _____ CROW.
14. High school (abbrev.).
15. He who takes the prize _____ the palm.
17. When he dismisses someone abruptly, HE _____ HIM PACKING.
18. Days of youth and inexperience are called _____ days.
19. Bachelor of Arts (abbrev.).
21. When you buy a _____ in a poke, you get something without having seen it.
22. Citrus fruit.
24. Total surface of a piece of ground.
26. Inhabitant of Denmark.
27. When you feather your own _____, you take advantage of circumstances to enrich yourself.
28. Not old.

DOWN

1. When you fail to get to the point, you beat around the _____.
2. At college, you may study the liberal _____.
3. A sailor.
4. Senior (abbrev.).
5. Rips.
6. When you feel your _____, you feel and act important.
7. Prefix meaning BEFORE as in "_____ fix".
9. This indicates the content of a package.
12. Having to do with punishment, as of criminals.
16. Found the sum.
17. Wise men.
19. When you have a _____ to pick, you have something to quarrel about.
20. Once again.
21. When you go from a bad situation to a worse one, you go out of the frying _____ into the fire.
23. A faithful follower or helper is called a _____ Friday.
25. Located near.

HISTORY AND DEVELOPMENT OF ENGLISH AND WRITING

APPENDIX

PUNS (PLAYS ON WORDS)

Webster's Collegiate Dictionary describes a pun as "A play on words of the same sound but different meanings or on different applications of a word for the witty effect". This puzzle contains puns -- or a play on words. For example, did you ever see a dress parade or a kitchen sink? Which of the definitions of puns fit these examples?

ACROSS

1. Exclamation of grief.
5. DID YOU EVER SEE A _____ RUN?
9. Teen-age favorite is the ice cream _____.
10. Spoken, rather than written.
11. Into.
12. DID YOU EVER SEE A _____ DATE?
14. Postscript (Abbrev.).
15. DID YOU EVER SEE A MAN _____?
17. DID YOU EVER SEE A _____ FLY?
19. Yard (abbrev.).
21. Rhode Island (abbrev.).
22. DID YOU EVER SEE A _____ WALKING?
25. DID YOU EVER SEE A TIE _____?
28. Iowa (abbrev.).
29. Belonging to it.
31. Company (abbrev.).
32. DID YOU EVER SEE A _____ BOX?
34. Bread is baked in this.
36. Kill violently.
37. DID YOU EVER SEE A _____ WALK?

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DOWN

1. Largest continent.
2. Not short.
3. Advertisement (abbrev.).
4. The United States is known as Uncle _____.
5. High esteem and reputation.
6. Either.
7. An atlas is full of these.
8. Otherwise.
13. Exclamation of satisfaction.
16. DID YOU EVER SEE AN _____ LASH?
18. Tear.
20. Every day.
22. Puts into water temporarily.
23. Wooden or iron fence.
24. Mount (abbrev.).
26. Made cold.
27. Not any.
30. Danger signal.
33. Sixth note of the musical scale.
35. Six in Roman numbers.

NOTE: Make a list of puns like those used in this puzzle. Draw illustrations of them. You have probably already noticed that puns are like idioms because the phrases say something different from the individual words that make up the phrase. Most of our humor is based upon language in the form of puns. Have you noticed?

HISTORY AND DEVELOPMENT OF ENGLISH AND WRITING

APPENDIX

LANGUAGE QUIZ BASED ON REPORTS ON HISTORY OR LANGUAGE (Questions submitted by class)

1. What's the oldest form of writing?
2. What was used to press the marks into the clay tablets?
3. What was rubbed on the paper to preserve it?
4. Who were the first people to make papyrus?
5. Name three states that were named for Indian tribes.
6. What were made to recall events in history?
7. Name three languages descended from Latin directly.
8. How were most words added to our language?
9. What was the language used by the lower class people after the conquest of England by the Normans?
10. What were the two languages used by the upper classes after the Norman conquest?
11. What people were credited for spreading vulgar Latin, and what language did they speak?
12. What is an "idialect"?
13. What is semantics?
14. In my report I used a poem. What was this poem's significance?
15. In 1450 _____ began Europe's first printing press.
16. The first translation of the Bible into English was done by _____.
17. What are the five most popular languages in the world today?
18. Who used a tablet to work on?
19. Name three names used for cloth or paper containers in the U.S.
20. Give three words that have been made modern by shortening.
21. What does "literal" mean?
22. Name the three kinds of figurative speech and tell what they are.
23. What does communication mean according to Webster?
24. Why was picture writing so difficult?
25. What were the four phases of writing before the true alphabet?
26. Explain: Birth and death of slang words go with our changing worlds.
27. In many wars, when the two peoples that were fighting had language that was similar, the side they were on could be determined by what?
28. A person's speech depends on what?
29. What do Europe and South Africa have in common?
30. What are old oldest heirlooms?
31. Where is slang thought to come from?
32. Slang is found in what type of language?
33. Why were there many attempts to regulate and control the English language during the 18th. C.?
34. How long did it take Samuel Johnson to make his dictionary?
35. What is the biggest reason that spelling is such a mess?
36. Give two examples of difficulties we have in spelling (e.g. "ti" as in "nation").
37. What can the ordinary person do to improve his spelling?
38. What is the jingle about "ei" and "ie" that can help in spelling?

HISTORY AND DEVELOPMENT OF ENGLISH AND WRITING

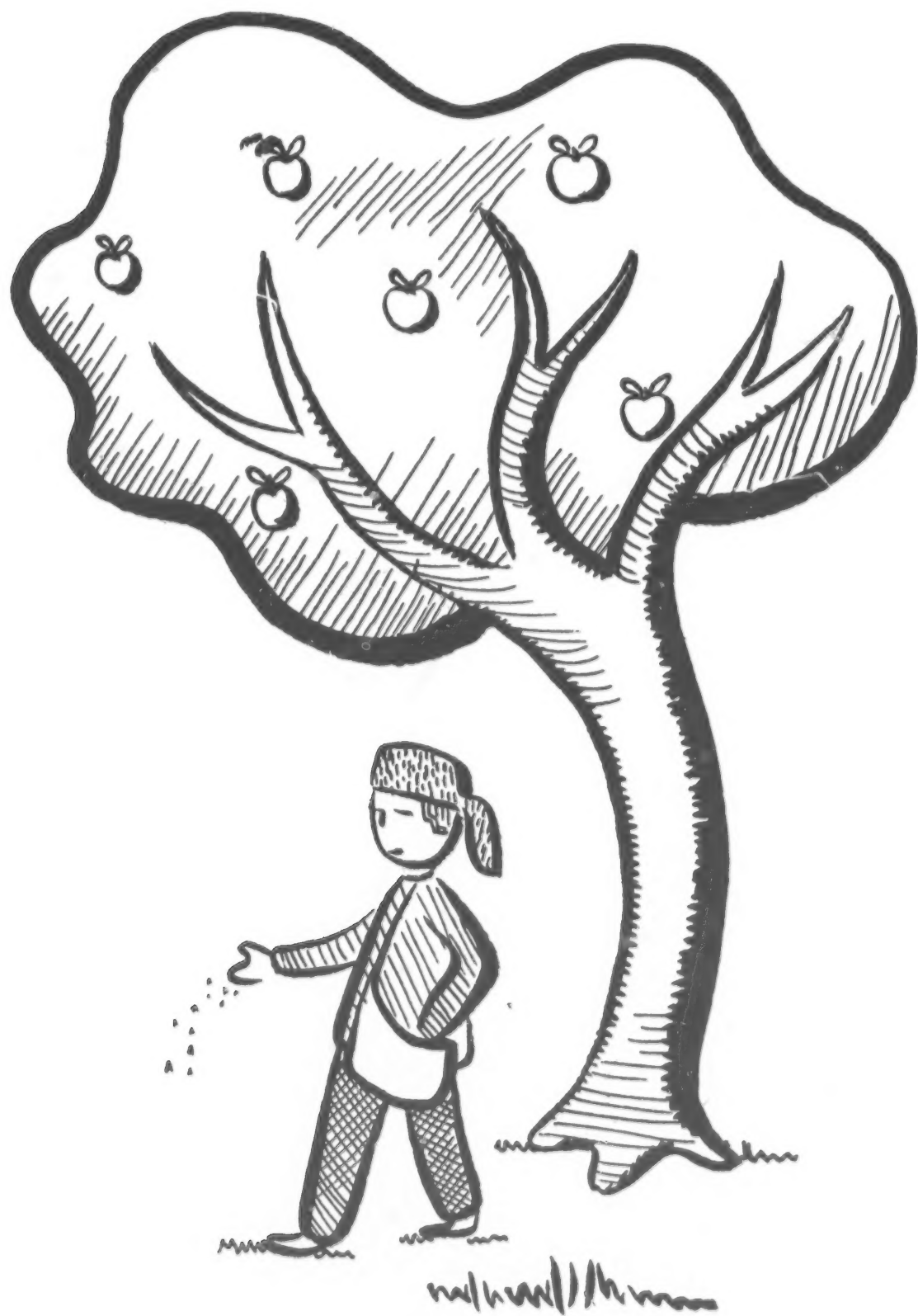
APPENDIX

QUIZ ON LANGUAGE REPORTS

1. Who were the people involved in the 1066 conquest, and how did they affect language of that time?
2. Why did the settlers use the Indian word for many things when they came to America?
3. What are three ways we get our words?
4. Name the eight branches of the Indo-European language family.
5. List at least three reasons for odd spelling.
6. What is the Greek term for "book" and what is it derived from?
7. Where have the only complete papyrus scrolls been found? Why were they preserved?
8. Why do you think the Arabic language has 6,000 words for camel and its equipment?
9. Define semantics.
10. Do any two people define a word exactly alike?
11. When you react to a word, is your reaction denotational or connotational?
12. Is memorization the best method for improving spelling?
13. Why are new words formed?
14. Who founded New York, and what words did they give us?
15. Name two things in our own country that have helped to enrich our language.
16. How does the "Z" happen to be the last letter of our alphabet?
17. Is there a metaphor or a simile in this sentence, "He is as strong as a bear".
18. Did man leave records of how his language started?
19. What were the four types of writing used in the ancient world?
20. Who were the first people to use an alphabet?
21. Name at least three ways in which our vocabulary has been changed.
22. From what language did we get our plural pronouns?
23. Who were the first people to write in months and years?
24. How did draft officers trap American draft dodgers at the Canadian border?
25. What language is the main origin of all languages?
26. What scientist figured out the Law of Language Changes?
27. Where did India ink originate?
28. In considering the color of ink, _____ and _____ are the most important.
29. What part of speech will be almost dead in the United States by 2061?
30. What does the word "syntax" refer to?
31. Man not only thinks with brains, he thinks with what else?
32. How does civilization help language grow?
33. What people started the alphabet?
34. What is a main difficulty of graphic communication?
35. Which names were meanings of lazy?

literature

FOLKLORE



LITERATURE

Area: Literature - Folklore

Purpose: To broaden the horizons for the elementary school gifted through a study of folklore.

Social Horizons - by showing all kinds of human beings in various kinds of situations.

Historical Horizons - by the need (because of reading folklore) to gain historical background through research.

Geographical Horizons - by the need to orient the reader geographically to the setting of tall tales, legends, myths, etc.

Literary and Artistic Horizons - exposure to colorful writing, picturesque vocabulary, imaginative plots, emotional overtones, beautiful illustrations, etc. in legends, myths, etc.

Creative Horizons - by adding to a stock of imaginative capital, out of which can come the creative solutions to problems in all areas from science to history.

Moral and Spiritual Horizons - by a realization of man's perpetual concern for moral values.

To develop a program using folklore as a media of enrichment. (In the broad sense of the word, folklore has been defined to include: superstitions, medicinal practices, games, songs, festivals, dance rituals, old tales, tall tales, parables, fables, fairy tales, folk tales, verses, rhymes, myths, legends, epics.)

To develop skill in critical thinking and creativity through the media of folklore. (Selective, guided reading in the field of folklore should further stimulate the pupil to independent endeavor which will broaden and deepen his knowledge and awareness, thus furthering his potential of "responsible, creative, and courageous leadership.")

To increase proficiency in study and reference techniques. (The vast stream of knowledge which is found in a study of folklore requires the use of study and reference techniques of a high level development.)

Materials: An arranged environment for motivating pupil interest and participation would include:

Books - reference and research materials; also
recreational
Book jackets, pictures

LITERATURE

Realia - models and exhibits

Recordings

Films and filmstrips

Field trips to library, museum

Bulletin boards and charts sing thought provoking questions such as:

Was the unicorn a real or mythical animal?
How did this animal figure in the practice
of medicine in the early 19th century?

Can you describe the medical insignia
found on all prescriptions? How did this
originate?

What mythical animals symbolized good?
Which stood for evil? Why was good and
evil portrayed in this manner?

Where did the "flying red horse" seen on
a service station come from? What does
it stand for?

What is the difference between a myth, a
legend, and a folk tale?

How is a gargoyle folk art?

What folk tales are part of your own
ancestral background?

What can you discover about the people
from their folklore?

How did tall tales such as the Paul Bunyan
and Pecos Bill stories originate?

How do American folk tales compare with
European folk tales?

Was King Arthur a real person, a legendary
figure or purely imaginative?

How does it happen that mythologies are
similar?

Which mythical animals have been important
in art?

How does Walt Disney tell fables today?

In what ways has mythology influenced art
and music?

LITERATURE

- How to:
- Give a chalk talk on a legendary character.
 - Write an original fable and illustrate it.
 - Compare two characters from two different folk tales.
 - Discuss the merits of original version versus adaptations.
 - Write a legend that is typical of a period (such as Gold Rush Days) using own information and imagination.
 - Stage a quiz program of the "What's My Line?" variety based on famous folklore gods and goddesses.
 - Make glass, tile, seed or paper mosaics representing favorite characters in one type of folklore (myth, legend, fable, fairy tale).
 - Make an astronomical map for the bulletin board showing the figures represented by the star formations which have been met in the reading of the myths. Write a brief explanation of each figure included on the map.
 - Organize a costume party with everyone coming in his or her favorite folklore personality.
 - Make a folklore map of the United States using the heroes found in the tall tales such as Joe Magarac, Paul Bunyan, Old Stormalong, Pecos Bill, Kemp Morgan, John Henry, Mike Fink, Tony Beaver, etc.
 - Put on a play of a fairy tale which has been enjoyed but which is not well known.
 - Express in poetry or blank verse a character such as Johnny Appleseed.
 - Make a time chart such as "Heroes - Real and Imaginary" (Living in Our America by Quillen and Krug)
 - Make a list of pictures of ancient Greek and Roman artwork based on the myths.
 - Find pictures of ancient Greek vases. Make a list of the myths that were used in the decorations of the vases.
 - Model a vase out of clay. Decorate it with a scene from one of the myths.
 - Model a figure out of clay of one of the heroes from the myths.
 - Read such myths as Penelope's Web, Daedalus and Icarus, Achilles' Shield, and Athena and Arachne to learn about the works of art in them.

LITERATURE

Make a collection of pictures of statues such as: Diana of the Hind, Venus of the Medici, Apollo Belvedere.

Make designs that can be used for one of the following works of art: A shield for a hero, a robe for a goddess.

Prepare a research paper to show how the ancient Greeks used the myths in most forms of their art work. (Architecture, sculpture, painting, pottery, metalwork, coins, jewelry, leatherwork, weaving, and embroidery all showed the important part the myths played in their lives.)

Read widely to improve such study skills as:

The use of the Dewey Decimal System in the library, the index and table of contents, the different kinds of dictionaries, the encyclopedias, the atlas and almanacs, maps and globe reading, tables, charts, graphs, and guides to literature.

Skimming

Taking notes

Outlining

Classifying

Use of tape recorder

Documenting

Summarizing

Write to a movie company to tell why a certain book would make a good movie. Write a script of the book for a movie.

Participate in discussion of the kinds of people in our time who might become the subject of future folklore -- such as certain heroes in the area of sports; in space travel; in government; etc.

Expected Outcomes:

Knowledge and Skills

Additional knowledge of social facts -- people's lives, conditions, including self.

Additional knowledge of historical and geographical facts -- times and places.

Technical knowledge concerning folklore as a literary form, its characteristics and style, etc.

LITERATURE

Skills to be gained or re-enforced:

Reading, listening, composition -- written or oral -- research, making comparisons, making judgments, artistic skills of observation and expression in a variety of media.

Understanding, Awareness, and Appreciation

Of folklore as a universal media for the communication of man's basic needs and aspirations.

Of the differences among the body of folklore -- tall tales, myths, legends, fables, fairy tales, etc.

Of some of the common characteristics and devices used in folklore -- colorful vocabulary, imagery, use of magic and enchantment, rule of three, etc.

Of the moral values inherent in people's tales and why.

That myths and legends were early man's explanation of the natural phenomena, preceding scientific knowledge.

Of the ingredients of human character and of the multitude of compounds that can result from the mixture of such qualities as: tenderness, cleverness, laziness, greed, adventurousness, ingenuity, wickedness, goodness, beauty.

That these qualities exist in all human character (perhaps latently).

Of the literary values of folklore -- to convey emotion, style, vocabulary, humor.

That folklore is a gold mine for sheer enjoyment in reading.

That the folklore bibliography is rich in art and the fine craft of bookmaking.

LITERATURE

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Fairy Tales

McKee Folklore Map of U. S.

Racial Background Map of United States

Films

Hare and the Tortoise

Music of India: Instruments

Rhythm of Africa

Sing a Little (Allan Mills singing the ballads, "The Farmer's Cursed Wife", "Barbara Allen", and "Jack the Sailor")

Tall Tales (Burl Ives singing "Strawberry Roan", "Grey Goose", and "John Henry")

Filmstrips

American Legendary Heroes

Icabod Crane
Rip Van Winkle
Paul Bunyan
Pecos Bill
Hiawatha
Uncle Remus

Adventures of Pecos Bill

Aesop's Fables Series (Emphasizing Character Traits)

The Evil Spider
Foolish Donkey
The Greedy Dog
The Lion and the Goat
The Loud-Mouthed Frog
The Mean Old Elephant
The Mouse Who Boasted
The Silly Rabbit
The Wolf in Sheep's Clothing

LITERATURE

Hans Christian Anderson

Johnny Appleseed

Joel Chandler Harris

The Laughing Place
The Tar Baby

Pecos Bill Becomes a Cowboy

The Princess on the Pea

Stormalong

Sound Filmstrips

The Firebird (Russian legend)

Mighty Hunter (Indian Big Dipper legend)

Records (Music)

Adventures in Folk Song I - The Revolution

Adventures in Folk Song II - West to the Mississippi

Adventures in Folk Song III - West to the Pacific

American Folk Music I (Ballads)

American Folk Music II (Social Music)

American Folk Music III (Folk Songs)

Anglo-American Ballads

Anthems and Sacred Harp Singing (Folk)

Ballad for Americans

Ballads of the Revolution

Blue Prairie (Cowboy Classics)

Cowboy Classics

Czech Folk Songs

Early American Psalmody

English Folk Songs

LITERATURE

Folk and Traditional Music of Turkey
Folk Music from Japan
Folk Music of Canada
Folk Songs of Central Europe
Folk Songs of Many People (Africa, Europe, Israel)
Folk Songs of Our Land
Folk Songs of Our Pacific Neighbors
Folk Songs of the Frontier
Folk Songs of the U.S.A.
Folk Songs of the United States
Foster -- His Life and His Music
French Canadian Folk Songs
Frontier Ballads
Haitian Folk Songs
Hindu Music (Traditional)
Incantation for Healing the Sick (Eskimo)
In the Hall of the Mountain King (Grieg)
Jamaican Folk Songs
Latin American Folk Music
Latin American Folk Songs
Music of the American Indians
Once Upon a Time (Fairy Tales for Dramatization)
Our Common Heritage (Poems of Our Land)
The Pancake (From East of the Sun and West of the Moon)
Pennsylvania Dutch Folk Songs
Tales of Uncle Remus
Who Was Aesop?

LITERATURE

Records (Folk Dances, Rhythms, Singing Games)

Childhood Rhythm Records -- Series 9

Country Dances

Dances of Early California Days

Folk Dances - Volume 4 (Old World)

Folk Dances - Volume 5 (American Folk Dances)

Folk Dances - Volume 6 (Latin America)

Mexican Folk Dances

Play Party Games - Volume 1

Play Party Games - Volume 2

Study Prints

Hans C. Anderson

Transcriptions

The Adventures of Cormac, an Irish Tale

Dance is Drama (Folk Dance)

Folk Song

Stephen Foster

Song-Stories (Folk Ballad)

music **INSTRUMENTS**



MUSIC - INSTRUMENTS

Area: History

Purpose: To show how musical instruments have developed from primitive to modern times.

Materials: Wood blocks, primitive drum, gourd rattle, pictures of early instruments, and modern instruments.

How to: Show how primitive people probably made their first instruments. Use two blocks of wood or stone and beat together. Next step would be a simple drum made from skin over a hollowed stone or tree trunk. A gourd filled with pebbles and shaken like a rattle should also be shown.

After preliminary discussion of the first instruments, select committees to do research on the instruments developed during the various periods of history, such as Stone Age, Bronze Age, Iron Age, and into the time of Grecian influence. Show pictures of museum pieces such as vases with instruments on them.

Four other committees could present the development of Strings, Woodwinds, Brasses, and Percussion from the Middle Ages to the present. As a part of the presentation to the class, children could demonstrate various instruments to show their characteristics.

An additional group of children could report on the materials used in the making of modern instruments. Chapter I in Story of Musical Instruments presents a fascinating account of the various woods used in woodwinds (where they are grown and how they are harvested), how canes are grown for reed, how so-called cat-gut is made from sheep intestines for violin strings, which metals are used in brasses. The children could use a large world map to point out where the various woods, canes, etc. are found. This committee could develop a display showing actual materials used in instruments, such as the different woods, copper, brass, horsehair, violin strings, calfskin (for drum heads), nickel, silver, and the many materials used for percussion mallets.

References: Bauer, Marion and Peyser, Ethel, How Music Grew, G. P. Putnam's Sons, New York, 1939.

Geiringer, Karl, Musical Instruments, Oxford University Press, New York, 1945.

Schwartz, H. W., The Story of Musical Instruments, Doubleday, Doran and Company, New York, 1938.

MUSIC - INSTRUMENTS

- Area:** Instruments
- Purpose:** To encourage students to take up the study of instrumental music and to find out how to choose an instrument wisely.
- Materials:** A variety of instruments, guest musicians to demonstrate instruments, records of various instruments, and maybe advice from a guest or school instrumental music teacher.
- How to:** Invite musicians to speak about their instrument and demonstrate how it works and sounds, to encourage interest in instruments. Pass the instruments around to the students or have them displayed in the classroom to allow them to see the instruments up close. The use of records of various instruments will also help the student to recognize the different instruments by sound and help them in choosing the instrument that they prefer to hear. The teacher or a music instructor should help guide the students in how to choose an instrument. The reference listed gives several ideas on what to consider in choosing an instrument.
- References:** Posell, Elsa Z., This Is An Orchestra, chapter "On Choosing an Instrument", page 66.

MUSIC - INSTRUMENTS

- Area:** Instruments
- Purpose:** To learn the musical instruments of the orchestra.
- How to:** First read about and then discuss instruments of the orchestra.
- List the names of the instruments suggested by the class and group according to family.
- Listen to records.
- Display pictures of the different instruments and group according to family.
- Do activities and exercises suggested.
- Have music students demonstrate with their instruments.

The Percussion Family

Materials:

Snare Drum, Bass Drum, Kettle Drums, Cymbals, Triangle, Tambourine.

Activities:

- Beat a 3/4 rhythm on your desk.
- Read about drum signals. Use some in playing after school.
- Make a percussion instrument.
- Listen to records illustrating the following:

Snare Drum
Bass Drum
Kettle Drums
Gong
Tom-Tom
Triangle
Orchestra Bells - Blue Bells of Scotland
Chimes
Xylophone - Witch's Dance "Hansel and Gretel"
Castanets
Tambourine
Celesta - Dance of the Sugar Plum Fairy
Dixie:
Banjo, Tambourine and Clappers
Piccolo and Drums
Full Band
Grass Dance (Blackfeet Indians)

MUSIC - INSTRUMENTS

Exercise: Draw a ring around the correct answer.

1. The percussion family makes
melody singing tones rhythm
2. Drums that play two tones are
timpani snare bass
3. A tiny drum with jingles is a
snare tambourine tom-tom
4. A triangle is bent into
one side two sides three sides
5. Round brass plates that crash together are
cymbals tambourines timpani
6. The snare drum is played with
one stick the hand two sticks
7. The sound of the bass drum is
soft booming shrill

The Brass Family

Materials:

French Horn, Trumpet, Trombone, Tuba, Saxophone.

Activities:

Look up some stories about horns or trumpets in the library.

Read the story of brass.

The bugle is a brass instrument, but it is used mostly in armies for signals. Who else uses the bugle? _____

Here are some records which will help you to learn the sounds of brass instruments:

French Horn - Martha Overture
Trumpet - Leonore Overture
Trombone - Tannhauser, Act. 3
Bass Trombone - Walkure
Tuba - Dragon Motive - "Siegfried"
Torchlight Dance No. 1 (Meyerbeer)
Trio in E b Major (Brahms) (Horn)

MUSIC - INSTRUMENTS

Exercise:

1. The leader of the brass family is the _____.
2. The _____ is a very large horn.
3. Most brass instruments have _____.
4. The tube of the _____ slides in and out.
5. The _____ has a sweet, pure sound.
6. The _____ is the lowest pitched horn.
7. Valves help to make _____.
8. The tone of the trumpet is _____.
9. The tone of the trombone is _____.
10. The _____ is not accepted by symphony orchestras.

The Woodwind Family

Materials:

Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon.

Activities:

Make a whistle from a hollow stick and bore holes in it.

Find pictures of as many wind instruments as you can.

Visit a music store and ask to see the woodwind instruments.

Listen to these records:

Piccolo - Will o' the Wisp, "Damnation of Faust"

Flute - Semiramide Overture

Oboe - Aida, Act 3

English Horn - Largo - "New World Symphony"

Clarinet - Orpheus in Hades - Overture

Bass Clarinet - Symphonic Poem "Tasso"

Bassoon - Scherzo - "Third Symphony" (Schumann)

Contra Bassoon - Nur Hurting Fort - "Fidelio"

Instrumental Combinations:

First of Three Pieces for Five Instruments

Serbian Dance

Pastorale

Second Trio for Woodwind

La Fileuse

La Poule, L'Ane et le Coucou

Andante for the Flute (Mozart)

Carnival of Venice (Flute Solo)

Hungarian Fantasie (Weber) (Bassoon)

Song of the Nightingale (Piccolo)

Exercise:

1. The clown of the orchestra is the _____.
2. The _____ is the most important woodwind instrument.

MUSIC - INSTRUMENTS

3. A flute is made of _____ or _____.
4. The oboe has a double reed _____.
5. The tone of the _____ is high and shrill.
6. The English horn has a deeper and richer tone than the _____.
7. The bass clarinet is pitched an octave _____ than the B $\flat$ soprano clarinet.
8. The tone of the oboe is _____.
9. The tone of the flute is _____.
10. The _____ has a long, curved double reed mouthpiece.

The String Family

Materials:

Violin, Harp, Viola, Violincello, Double Bass Violin.

Activities:

Find as many pictures as you can of stringed instruments. Mount them in a scrapbook.

Take a wooden cigar box or match box. Place rubber bands around it as tight as possible. Pluck the bands and see if you can make different tones.

Read about the violin makers of Cremona. Name three of the most important.

Name three famous violinists of today.

Here are the names of some records which will help you learn the sounds of string instruments.

Violin - Concerto in G Minor and Pizzicato Polka
Viola - Freischuetz, Act 2
Violincello - William Tell Overture
Contra Bass - Aida, Act 4
Harp - Waltz of the Flowers
It Was a Lover and His Lass (Violin and acc.)
Longing for Spring (Violin and acc.)
Marmotte (Cello and acc.)
To Music (Violin and acc.)
Spring's Greeting (Violin and acc.)
The Hen (Clarinet and acc.)
Virgin's Slumber Song (Viola and acc.)
Sea Calm (Cello and acc.)

Exercise:

1. A violin is made of _____.
2. The strings are made of _____ or _____.
3. The harp has _____ strings.

MUSIC - INSTRUMENTS

4. Violins have _____ strings.
5. The bow is drawn across the _____.
6. The bow is made of _____ and _____.
7. The tallest violin is the _____.
8. The _____ is the most important instrument of the orchestra.
9. The tone of the viola is lower than that of the _____.
10. The _____ has the deepest tones.

References: Music Fun, Kenworthy Educational Service, Inc., Buffalo, New York, 1948.

Music Around the World, Silver Burdett Company, California State Department of Education, 1958.

MUSIC - INSTRUMENTS

- Area:** Comparison of Oriental Music vs. Western Music
- Purpose:** To compare Oriental music with Western music.
- Materials:** Records, Oriental instruments or their pictures, piano.
- How to:** Listen to records of Oriental music. Compare the Oriental pentatonic scale and the seven-step scale with the Western scale. Illustrate on the piano. Use Oriental instruments or pictures to show how Chinese used different sounds in nature for their instruments -- skin (drums), stone, metal, clay, bamboo, silk (strings), gourds. Use pictures to show how instruments have remained virtually unchanged for hundreds of years, such as koto and samisen in Japan.
- Parts of Madame Butterfly could be used to show how real Japanese melodies were used by a European composer.
- Comments and Suggestions:** Some recordings which might be used are Chinese Classic Music, Japanese Folk Music and World Library of Folk and Primitive Music, which are found in the Audio-Visual Library of the County School Department.
- References:** Bauer, Marion and Peyser, Ethel, How Music Grew, G. P. Putnam's Sons, New York, 1945.

MUSIC - INSTRUMENTS

Area: Music Symbols

Purpose: To recognize music symbols (staff, clef, bar, notes, rests, time signatures). To be able to read new songs from notation (4th grade up) through use of letter names, syllables or numbers. To obtain an awareness of the elements in music (melody, rhythm, harmony).

How to: Teach in song context. Use charts and flannel boards as teaching aids. Use melody bells and resonator bells as teaching aids. Develop through each of the basic music activities. Learn the signs and terms of a musical score. One of the simplest ways to show the relationship of tones is by means of the piano keyboard or a set of bells. The first seven letters of the alphabet are used as pitch names for the different tones, and these letters are also used to name the white keys on the piano. The black keys take their names from the neighboring white keys. "Sharp" means one half-step higher. A half-step is from any key to its nearest neighboring key, black or white.

A scale is a series of tones from any given tone to the next higher or lower tone having the same name, that is, from C to C, or from G to G, from E flat to E flat, and so forth.

References: New Music Horizons, Sixth Book, California State Series, California State Department of Education, 1950.

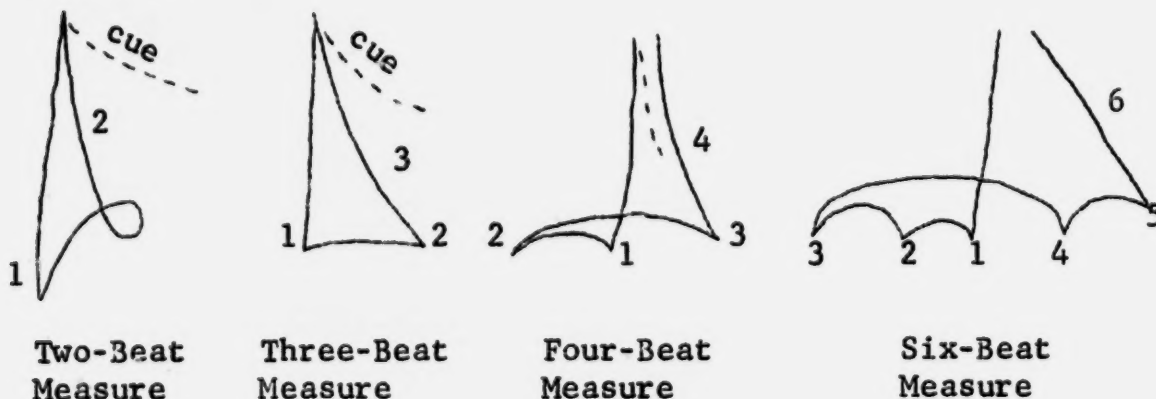
MUSIC - INSTRUMENTS

Area: Conducting

Purpose: To learn to keep time or conduct. To learn that the conductor has two chief functions: he must start the music (attack) and keep the performers together throughout the composition; he must also guide them in expressing the mood and meaning of the work (interpretation).

How to: These functions are done by motions of the arms (beating time) and by facial expression. The eyes of the conductor are his chief means of guiding the performers. In beating time it is customary to employ certain movements which are understood by all musicians. The conductor should practice these movements until they become automatic; he then can concentrate on interpretation. Every student should learn at least the elements of conducting. In the earlier grades they have learned to keep time by means of strokes, either straight up and down, or more gracefully, by curved movements. Now the child can keep time both for himself or in leading others by using the universally accepted movements. When reading music your motions should be small and quiet, but when conducting others they should be distinct and positive. Not only is it an excellent thing for each student to lead the class from time to time, but the listening lessons can be made increasingly interesting and valuable by pretending to be the conductor and directing as you listen.

The beats in two-beat measure are: 1 - down, 2 - up. The beats in three-beat are: 1 - down, 2 - out (right), 3 - up. The little dotted line indicates a preparatory movement, to warn the performers and give them a chance to take a breath. When a composition begins on an up-beat, the conductor begins his preparatory motion at the location of the previous beat.



References: New Music Horizons, Sixth Book, California State Series, California State Department of Education, 1950.

MUSIC - INSTRUMENTS

Area:	Pitch
Purpose:	To show how pitch is determined and how it is used as an element of music.
Materials:	Knitting needle, bicycle wheel, rubber bands of varying lengths, tuning fork, jugs or bottles, oscillograph.
How to:	Show how sound is produced by vibration. Clamp knitting needle to top of table. Leave a large portion of the needle projecting into the air. The vibration will be slow and there should be no sound. Shorten the free portion of the needle to increase vibration and make an audible sound. Shorten the free portion progressively to increase vibration and raise pitch. Use a bicycle wheel and put a card or stick in the spokes. The faster the wheel is turned, the higher the pitch will be. Rubber bands may be stretched and plucked to show the effect of length on vibration. Partially fill several jugs with varying amounts of water. Blow across the tops to show the effect of different sizes of vibration chambers. Discuss the fact that every pitch has a fixed number of vibrations a second. Use a tuning fork to show this; for example, A is 440. If possible, use an oscillograph which will show sounds by means of lines. These picture vibrations. The oscillograph can be used to show the pattern of pure tones such as the tuning fork and to show characteristic patterns produced by various instruments. Discuss sound waves and how they travel. Ask a child to report on the "Doppler effect" and its explanation.
Comments and Suggestions:	If enough interest is shown, a Jug and Bottle Band can be developed from this study. A possible combination of instruments is a flute, two clarinets, and several jugs or bottles partially filled with water. The bottles are "tuned" to the equivalent of a bass chord. A typical German band style number is best with the jugs playing the "oom-pah-pah". The film "Donald in Mathmagic Land" can be used to show the relationship between mathematics and music. A portion of it deals with the Pythagorean theory of vibration.

MUSIC - INSTRUMENTS

- References: Bauer, Marion and Peyser, Ethel, How Music Grew, G. P. Putnam's Sons, New York, 1939.
- Geiringer, Karl, Musical Instruments, Oxford University Press, New York, 1945.
- Donald in Mathmagic Land, filmed by Walt Disney.

MUSIC - INSTRUMENTS

- Area:** Culmination
- Purpose:** To allow students a chance to prepare for and perform for a radio broadcast type of program as a culmination to making their own simple instruments and writing their own music.
- Materials:** Music the class has composed, instruments that the students have made (and instruments that students may be studying, if desired), music stands, tape recorder and microphone.
- How to:** The class should be set up as for a recording session around the tape recorder microphone. One student should act as conductor, another a technician in charge of equipment and operate the tape recorder. The students would then play the music on their instruments and record the results. This would give the students an idea of how radio musical programs are recorded. It would be wonderful if the class has the opportunity to actually observe a musical group broadcasting at a radio station studio. This may not always be available.
- References:** Mandell, Muriel and Wood, Robert E., Make Your Own Musical Instruments.

music **OPERA**



MUSIC - OPERA

Area: Opera

Purpose: To develop an appreciation for opera.

How to: How do people develop appreciations?

Exposure

Important to have quality at first exposure. In the case of listening to recordings, the recordings and equipment should be of excellent quality.

Exposure should be gradual.

Understanding

Discuss how people are generally fearful of the unknown.

An informed person can make more rational evaluations from known facts.

Participation

Discuss how people learn when they become involved in activities.

Define opera

Opera is a feast for the eyes, the ears, and the spirit.

Opera represents a weaving together of text and music in which story telling is combined with music's power to arouse emotions and create mood and atmosphere. Together they can achieve an expression which neither can do alone. (Ewen, David, Encyclopedia of Opera)

Acquaint class with a brief history of opera in general.

Opera originally was based on the drama of the Greeks, which incorporated music, choral songs and dance.

During the middle ages the church fostered dramatic music and religious drama, but music and drama were forgotten in the world outside of the church.

About 1600 A.D. opera was formally born by composers and poets. This group, called "camerata" or those who met in chambers, wished to restore Greek drama and the dramatic use of music. In their Florentine operas the poetic lines of the text were sung with exaggerated inflections and accompanied by a small orchestra of flutes and harpsicords. To add variety, brief choruses and ballets were introduced.

MUSIC - OPERA

Opera developed and continued to flourish in Italy. The songs became the major emphasis with the composers. They out-did each other in writing decorative melodies to display the vocal talents of the singers. Comic opera developed in Naples. Italy also produced some of the most outstanding composers, such as Puccini, Rossini and Verdi.

Opera made great strides in France and Germany. German opera developed not only from Italian sources, but also from the German version of popular theater known as "Singspiel".

Many American operas have been written, but only a few attained the popularity of the old world operas. Light operas and Broadway musicals have become more popular than serious American opera.

Make a study of a specific opera that the class will be able to see in person.

Composer

Read stories of composer.

Picture of composer.

Pictures of his country.

Discuss types of operas he wrote (historical, comic, legendary, etc.).

Have students write a short report on the life of the composer.

Story of the specific opera

Read to the class and discuss. Include when and where it was written, how it developed its popularity, and the general story told in the opera.

If possible, have flat pictures or films that may have been produced about this particular opera.

Characters

Review with the class the various characters mentioned in the story and the parts they play.

Show class pictures of various opera stars as they look portraying roles in different operas.

Have individual class members select one character from the opera they are studying, write a short creative story, and draw a picture of the way they think he looks.

MUSIC - OPERA

Pronunciations of opera terms and names

Make a chart of the terms and names for their specific opera. This should include pronunciations and meanings.

Musical themes

Have some resource people come to the class and demonstrate various ways of singing and sing various selections from the specific opera.

Play good quality recordings of the opera. Narrated recordings are best if available.

Review scripts and scores of the opera.

Stage

Have a resource person come to class to talk about staging, prompters, sound effects, dancing, etc. This person can be an ex-opera star, a member of the opera guild, or a person from a local college speech and drama department.

Show pictures of stages and various sets.

Construct small model stage.

Construct peep-hole shoebox sets. By placing different colored cellophane over small slots in top, students can get unusual stage lighting for the shoebox sets.

Visit a local college speech and drama department or opera house to tour their staging facilities.

A group of students could experiment with sound effects and record them on a tape recorder.

Attending the opera

Have a committee draft and send a letter to secure tickets and information.

Letters of thanks will also be sent to the various resource people who have helped with the unit.

Select a group of adult leaders (1 per 5 children)

Have committees write letters of invitation to each leader.

MUSIC - OPERA

Have class develop a set of standards for behavior in transportation and viewing the opera.

A list of things to look for can be an interesting, time-consuming device if the travel time is more than one-half hour.

Discuss the behavior standards in opera houses, such as applauding, whistling, stage bells, etc.

Evaluation

Discussion of the things they enjoyed.

Draw pictures of sets and characters.

Creative writing for their own opera or play that could be used in a puppet theater production.

MUSIC - OPERA

APPENDIX

LIST OF WORDS TO BE DEFINED

aria
recitative
libretto
composer
soprano
alto
contralto
tenor
baritone
ballet

bass
intermission
repertory
solo
duet
trio
quartet
sextet
score

tragedy
comedy
drama
chorus
choreographer
choreography
conductor
prompter
sets
premiere

MUSIC - OPERA

APPENDIX

INTRODUCTION TO DON GIOVANNI

Don Giovanni is an opera in two acts by Mozart. The libretto was written by Lorenzo da Ponte based on a play by the same name. This opera was first presented in the National Theater, Prague, October 27, 1787, with Mozart, himself, conducting. The first American performance was on May 23, 1826, at Park Theater in New York City.

Mozart had recently completed The Marriage of Figaro when he set to work on Don Giovanni. The Marriage of Figaro, a comedy, was well received and Don Giovanni was supposed to be comedy, too. However, the opera turned out to be a combination of both comedy and tragedy. Mozart called the result "gay drama". It is considered Mozart's greatest opera and is one of the oldest operas that has a permanent place in the repertory of every major opera house.

SUMMARY OF DON GIOVANNI (Edited for Children)

List of Characters with Pronunciation Guide

Don Giovanni	dōn jō vān' ne	a nobleman
Leporello	lēp ə rēl' o	his servant
Don Pedro	dōn pā' drō	the commandant
Donna Anna	dōn' nā ān' nā	his daughter
Don Ottavio	ōt tā' vyo	engaged to Donna Anna
Masetto	mā zā' to	a peasant
Zerlina	zēr lē' nā	his fiancée
Donna Elvira	dōn' nā ẽ' vē rā	Lady of Burgos

Act I

Scene 1

Don Giovanni has broken into the house of the commandant of Seville to carry off Donna Anna, the commandant's daughter. He has brought along a servant, Leporello, who acts as lookout in the garden. Leporello feels sorry for himself. "I never get any rest", he says. "My work is hard, but my pay is poor."

Suddenly he sees Don Giovanni fleeing from the house, pursued by Donna Anna. Don Giovanni has covered his face to conceal his identity, and Donna Anna is determined to find out who he is. She cries out and her father, the commandant, comes rushing from the chambers, draws his sword, and engages Don Giovanni in a duel, while Donna Anna runs for help. When she returns with her fiancé, Don

MUSIC - OPERA

Ottavio, and a band of servants, she finds the garden deserted and her father lying dead upon the ground. Kneeling beside her father's body, Donna Anna requests Don Ottavio to help her and together they vow to seek revenge.

Scene 2 - A street

Don Giovanni and Leporello are walking on the street when a sedan chair approaches. It stops and the occupant, a veiled lady, Donna Elvira of Burgos, descends and dismisses her servants. She paces up and down, lamenting that her lover has gone away leaving her broken-hearted. "Oh, if I could only find him again", she exclaims.

Don Giovanni tells Leporello that he will console the lady, but when he approaches her he recognizes her and hastily departs, leaving Donna Elvira to the servant, Leporello.

"Why are you angry?" Leporello asks her. "You aren't the first woman he has tricked, and you won't be the last." He takes out a bulky catalogue. "Here is an exact list of Giovanni's loves. In Italy he has had six-hundred forty. Germany is down for 236. France gave him one-hundred. Turkey wasn't so good; only ninety-one. But in Spain up to the present moment we have recorded one-thousand and three. Any type of woman appeals to him -- young or old, stout or slender. It's his mission to win them all. And you, O lady, are well aware that he succeeds!"

Then Leporello runs off, leaving Donna Elvira to her grief.

Scene 3 - The country

A crowd of peasants are dancing in front of a tavern. They are celebrating the coming wedding of pretty Zerlina to Masetto. Don Giovanni and Leporello come in. Don Giovanni sees Zerlina and decides to take her away from Masetto. He invites all the peasants to come to his castle for a party. He turns to Masetto. "And you, Masetto, shall be escorted by my servant, Leporello."

Against his wishes, Masetto is hustled off. Giovanni remains alone with Zerlina. She listens to his pleadings and is about to go off with him when Donna Elvira appears. She snatches Zerlina away from Don Giovanni and leads her into the tavern.

Before Don Giovanni has time to depart, Don Ottavio and Donna Anna come in. Don Giovanni realizes that they do not recognize him as Don Pedro's murderer when Don Ottavio calls to him, "Good morning. We are in trouble. Can you help us?"

Don Giovanni bows low. Of course he will help, but unfortunately Donna Elvira comes hurrying out of the tavern. "Don't believe him", she cries. "Everything he says is a lie." Don Giovanni commands her to be quiet, but she refuses, and he is forced to lead her away.

Donna Anna, watching and listening as Don Giovanni departs, finally recognizes him as her father's assassin. She reminds Don Ottavio of his promise to avenge her father's death. "You must help me", she cries, and then, overcome by grief, she departs. Don Ottavio resolves to take action against Don Giovanni.

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Scene 4 - A terrace in front of Don Giovanni's castle

Don Giovanni bids Leporello to welcome all the peasants to his castle for a night of gaiety. "Let champagne be king", he cries, and enters the castle.

Zerlina appears, trying to make up with Masetto. "Forgive me, Masetto. I have done nothing wrong." Though Masetto is cross at first, he finally forgives her. He will hide in the arbor and watch. "Beware of Don Giovanni", he warns.

The terrace is quite dark now, and Giovanni stands at the foot of the steps greeting his guests. After everyone has entered, Don Giovanni sees Zerlina and tries to draw her into the arbor. When Masetto appears, Don Giovanni pretends he was looking for him and leads the young couple into the castle.

No sooner has he disappeared than Donna Elvira, accompanied by Donna Anna and Don Ottavio, appear. Disguised by masks and dark clothing, they are searching for Don Giovanni. Leporello, lolling on the terrace, believes them to be members of a masquerade and invites them to enter. As the three bow and pass into the castle, they ask for the powers above to help them gain vengeance.

Scene 5 - Ballroom of Don Giovanni's castle

Don Giovanni has provided extravagant entertainment for his guests -- music, food and wine. The three masked figures enter but make no attempt to join the dance. They are seeking revenge. Giovanni tries to entice Zerlina into another room, but she screams and the dancers come to her rescue. A crowd gathers around Don Giovanni. The three masked figures remove their disguises and warn Don Giovanni that he should be afraid. However, drawing his sword and disarming Leporello, Don Giovanni manages to escape, taking Leporello with him.

Act II

Scene 1 - Before the House of Elvira

Elvira sings her lament that Don Giovanni has betrayed her. She goes sadly into her house. (Note: This aria is not always sung at this point.)

Leporello and Giovanni enter. Leporello is urging his master to reform, but Don Giovanni has seen Elvira's attractive servant girl. He bribes Leporello with a few coins. "You take my coat and hat and make love to Elvira. She will think you are me. Then I will have a chance to be alone with her maid."

In the darkness Leporello calls to Elvira on the balcony. "Oh my love, how I have wronged you. Come down and let me beg forgiveness." Because she really loves Giovanni, Elvira descends and is embraced by Leporello, disguised in Don Giovanni's cloak and hat. Leporello leads her away.

Giovanni strums a mandolin and sings to the servant girl. Just as the girl appears, a group of peasants enter searching for Giovanni. They are armed with clubs and led by Masetto, who carries a pistol. Giovanni, wearing Leporello's clothes, pulls down his hat and pretends he is Leporello. He tells the peasants that Don Giovanni has gone and they depart looking for him. However, Giovanni persuades Masetto to stay and asks to see his pistol. When Masetto gives it to

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him, Giovanni beats him up and escapes.

Masetto wails that his head is broken, but Zerlina appears with a lantern and leads him away.

Scene 2 - A courtyard before the House of Donna Anna

Leporello has led Elvira into the darkened courtyard and wishes to get away. He sees a door, but it opens and Donna Anna and Don Ottavio enter. Then Zerlina and Masetto also come in and believing Leporello to be Giovanni, chase him from the stage. The two ladies withdraw, and Ottavio remains to renew his vow to punish Giovanni and thereby comfort Donna Anna.

Scene 3 - A church yard

Fleeing from the townspeople, Giovanni and Leporello meet in the comparative safety of the graveyard. They exchange cloaks and joke about their adventures. But suddenly a hollow voice interrupts: "Your jokes will turn to woe before morning."

Looking around to find the source of the voice, Giovanni sees a huge statue of Don Pedro, the commandant of Seville, whom he has recently murdered.

Giovanni strikes the statue with his sword. "Give me an answer", he shouts. "Will you come to my house to dinner." The statue nods its head. "Yes", it replies.

Giovanni, still unperturbed, departs to prepare for his strange guest. Leporello, accompanying him, feels a forewarning of doom.

Scene 4 - A room in the house of Donna Anna

Donna Anna mourns before a portrait of her father. Ottavio begs her to forget the past and marry him. She replies that she cannot -- until her father is avenged.

Scene 5 - A dining hall in Don Giovanni's palace

Giovanni is dining with two lovely ladies. Leporello is serving. Music is playing. Everything is going well. Suddenly Elvira bursts in, exclaiming that Giovanni is in danger. "I beg you to repent", she cries.

Giovanni ignores her, and she turns to leave, but on reaching the door she shrieks with terror and dashes away. The statue has come to visit Don Giovanni. It tries to get Don Giovanni to mend his ways but is unsuccessful. The statue then sinks to the ground. Voices of condemned souls are heard from below. Flames appear from all sides. Giovanni attempts to escape but is unable to do so. With a cry of despair he perishes.

Epilogue (May or may not be given)

Leporello, hiding under a table, sees his master's fate and runs out to tell all who will listen. As all the characters gather around him, he warns the audience that they, too, should mend their ways.

MUSIC - OPERA

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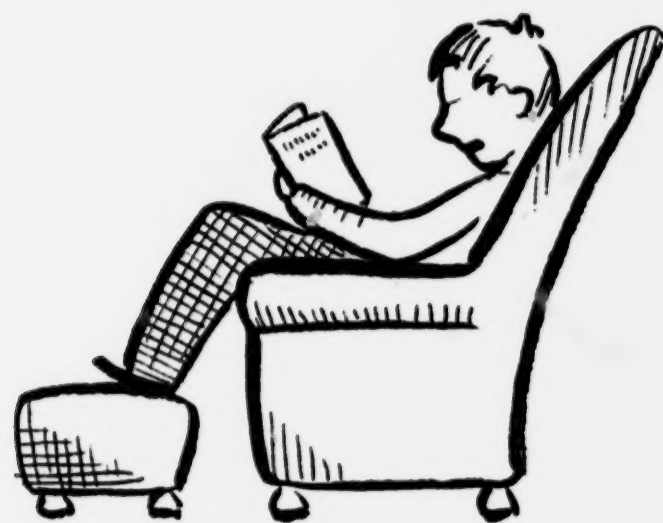
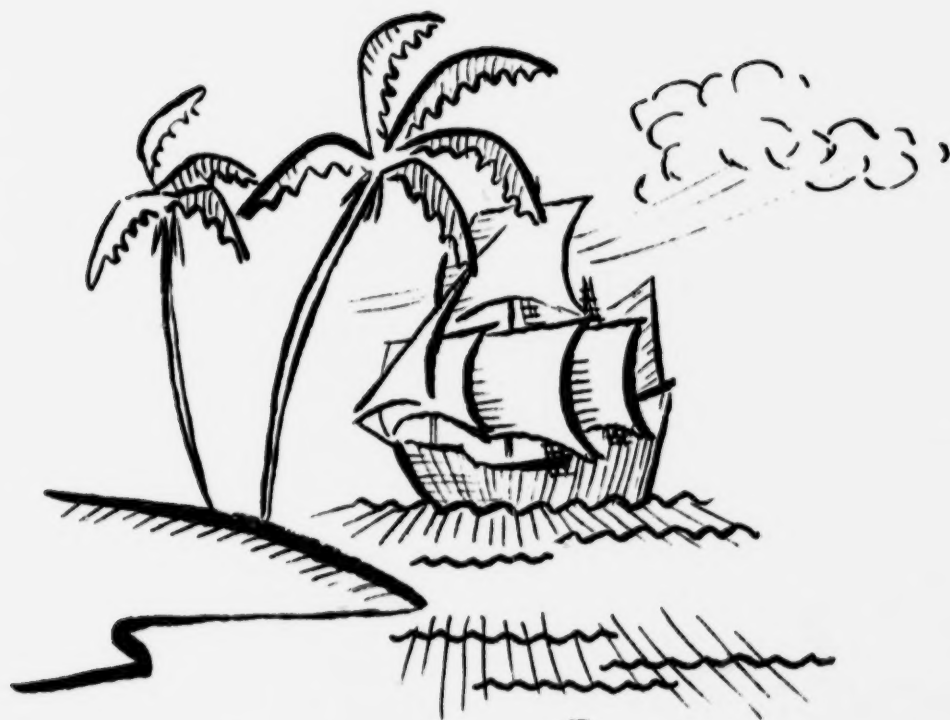
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Opera Without Singing	R 902 - L.P.
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stimulation of
IMAGINATION
through
POETRY



STIMULATION OF IMAGINATION THROUGH POETRY

Area: Poetry

Purpose: To develop and stimulate imagination in poetry through the use of varied exercises in which each child has enough opportunity to become familiar with his creative imagination and to increase his ability to improve such creativity. To familiarize the student also with the different forms and types of poetry.

How to: Each child should be given a composition-type notebook. If none are available, it is suggested that they make some in conjunction with an art lesson.

Each child should receive a copy of each exercise, which is written as if it were speaking directly to the child.

Each exercise should be read carefully by the teacher. The exercises are merely a guide and can definitely be added to (example-wise).

When these exercises have been completed, the student can then use his composition booklet as his personal aid and guide to creative writing.

As soon as the exercises are completed, the teacher should guide the class into some actual writing of poetry. The Appendix at the end of the suggested exercises will act as a guide to the various forms and rules in writing poetry. For example: begin by using a simple couplet (a two-line poem) in the form of iambic pentameter, etc. Advance slowly to more difficult forms continuing to make sure that each child uses his composition booklet as a guide.

Exercises

1. Take your notebook and pencil. Make a list of things that have pleased you today. Do you see in one thing on that list possibilities of imaginative development so that a reader will be touched with a feeling of pleasurable surprise at what you have discovered? Is there something on your list so familiar to us all that we will be pleased at recognizing it?

Here are some familiar things that might do that. Add to this list from day to day.

a fruit stand
a news stand
a newsboy
a shop window with the latest costume from Paris
advertisements in a street car or bus

STIMULATION OF IMAGINATION THROUGH POETRY

2. Jot down a situation which suggests life in its simplicity; complexity; in its most alluring aspects; in its almost completeness; in its homely familiarity.

Note what moves you to wonder. Note what thrills you with beauty. Do you see anything that inspires you with indignation at injustice, at stupidity of man, at circumstances? Are you saddened by something? What do you find that fills you with admiration for heroism, sacrifice, honest struggle, independence, loyalty? Do you see circumstances which move you by their irony?

3. Can you discover the poetry of imagination in names along your highways; in names of towns, creeks, canyons, rivers, trademarks? Here are a few:

Minnehaha, which means "laughing water"
The Indians call whiskey "firewater". Can't you
feel it burn?
Sleepy Hollow
The Gypsy Trail
Lonesome Water
Lost River
Nineveh
Bagdad

4. A poet's imagination touches the feelings of those who read his work. What actual words can you think of which preserve the effect of imagination; that is, make you feel their meaning rather than understand it? Here are two examples:

rustling
lonely

5. Make a list of from five to ten things that excite your eye, or are interesting to your sight. It is not necessary that the eye approve of them. Make a list so vivid that a stranger will see the picture.

Here are some things that you might find exciting:

Sparks from a speeding train
A dilapidated house
Type in a print shop
A flint arrow head
Hard-packed snow flying beneath the runner of a sled
A wheat field
Laughing child
Brown and white collie
Little red-haired girl in an orchid dress
Some bitter-sweet, its fantastically curling branches
and brilliant orange berries

STIMULATION OF IMAGINATION THROUGH POETRY

6. Make a list of things that excite your ear. In other words, what do you find interesting to hear? Try to suggest through the exact word the sound that excited you.

Beginners who try this exercise find many interesting sounds. You will add to the few that follow:

Squawk of a parrot
Dripping water
Clinking of ice against the glass
Crackle of woodfire
Grinding of automobile gears
Rain on a tin roof
The rat-tat-tat of riveting
Static on the radio
Gentle lapping of waves against a canoe
Jets flying overhead
Shades thumping against the window at night

7. List things that excite your sense of touch. To put the question another way: What do you remember especially for its feel? Try to bring out the feel of the thing by appropriate words.

Here are some notes to give you an idea:

Peach fuzz
A thistle leaf
Smooth pebbles
Water running over your wrist
Lamb's fleece
Sandpaper
The sting of iodine on an open wound
Wet snow down your back
Bare feet on a polished floor
Tickling of a daddy long-legs down your arm
A dog's wet, cold nose in your palm
The curve of a crystal globe

8. Make a list of things that excite your sense of smell. Try to suggest the smell by your words. Here are some smells that you may find stimulating:

Freshly-cut grass after rain
A pine forest
Newly-ploughed earth
Coffee cooking on an outdoor fire
Burning brakes
Green logs burning
Fresh paint
Musty old books
Leaves burning
A freshly-laundered towel
Dad's cigar

STIMULATION OF IMAGINATION THROUGH POETRY

9. List some things that please or displease your palate. Try to suggest the taste through your choice of words.

Perhaps you will find interest in the following tastes:

Lime juice
Cold potatoes
Crisp bacon and freshly-made coffee
A fresh mint leaf
Sassafras root
Cold spring water
Ice-cold soda pop after a hard game of tennis
Honey
A mouthful of sea water
The inner bark of the cherry birch
Candied ginger

10. Note how taste is suggested in the following passage from "The Eve of St. Agnes", by John Keats. He appeals to all the senses; but in one stanza to your sense of taste largely through his selection. If you count the foods you will not find a great many, but you will find a strong suggestion of oriental richness.

XXIX

Then by the bed-side, where the faded moon
Made a dim, silver twilight, soft he set
A table, and, half anguish'd threw thereon
A cloth of woven crimson, gold, and jet:-
O for some drowsy Morphean amulet.
The boisterous, midnight, festive clarion,
The kettle-drum, and far-heard clarinet,
Affray his ears, though but in dying tone:-
The hall-door shuts again, and all the noise is gone.

XXX

And still she slept an azure-lidded sleep,
In blanched linen, smooth and lavender'd,
While he forth from the closet brought a heap
Of candied apple, quince, and plum, and gourd;
With jellies smoother than the creamy curd,
And lucent syrups, tinct with cinnamon;
Manna and dates, in argosy transferr'd
From Fez; and spiced dainties every one,
From silken Samarcand to cedar's Lebanon.

11. Write down what the following things suggest to your imagination. Use the following form:

A hooked fish spinning on a line - pinwheel
Tall red flower - cardinal
Wood fire - swaying red-robed priests

STIMULATION OF IMAGINATION THROUGH POETRY

New York skyline - a broken fence in an old back yard
Trees in winter - scarecrows
Large wheat fields with a strong wind blowing -
 surging sea
Moon - smiling skull
Bridge at night - steel lace work
Petals blown by the wind - flakes of snow
Petals blown by the wind - butterflies

Try these:

Mack truck in the dark
Gate post with snow on top
Bare tree in winter
Birch tree bent by the wind
A gnarled apple tree
Light rain
Stiff brownstone houses in a row
Full moon
Crescent moon
Ocean waves

12. Write down what the following things suggest to your imagination. Use the same form as you used in Exercise 11.

White caps on the water
A caterpillar crawling on your arm
Silence after a great tumult
Petals blown by the wind
Flight of swallows
Sounds of wild geese
A refrigerator motor
Brakes in need of oil
Branches scraping the window pane

13. See what you can do in the way of creating Similes by making the things listed below more real through other things suggested by your imagination. Let your comparison be illuminating and fresh. Head your work: "Similes Through Names".

Here are some Similes which beginners created this way, by seeing a likeness in things a world apart in time, in space, and in nature.

The moon is like a clumsy oyster in a sea of stars.
Wind in the trees is like dryad's breath.
Aerial wires are like cobwebs spun across the sky.
Her hands were like twin lotus flowers.
Rain, falling off the roof, is like silver slipping
 through a miser's hand in little joyful bursts.

STIMULATION OF IMAGINATION THROUGH POETRY

Try these:

Gnarled apple tree
The moon
Wind in the trees
Aerial wires
Her hands

14. Similes Through Names

Brick houses
High bridge in fog
A lighted house in fog
A gate post with snow on it
Steam roller

15. Similes Through Names

Stubble field
A field of corn stacks
A determined person
A scolding woman
An avenue of trees

16. Similes Through Names

Peace after a quarrel
Confidence in a friend
Stiff date palms
An egotistical man, boy, woman or girl
Crooked streets

17. Complete each of the following with a vivid Simile:

He walked like _____.
He whistled like _____.
She danced like _____.
Her anger broke like _____.
Evening came like _____.
Her faith is as tepid as _____.

18. Supply the blanks with action appropriate to the image:

Sunlight _____ the garden path like rain.
His jaw _____ like a rat trap.
Her word _____ with the softness of snow.

19. A quality may be intensified by a vivid image.

What is the softest thing you know in the world?
The corn silk in the south wind's breath?

What is the gayest thing?
Daffodils?

STIMULATION OF IMAGINATION THROUGH POETRY

Here are some Similes suggested by a quality:

He was as unresponsive as a turtle sleeping on a stretch of sand.
She was as gay as a summer breeze.
She was as light-hearted as a thrush.
She was as frank as a mirror.
She was as unresponsive as a photograph.

Illuminate the quality by filling the blanks with appropriate and surprising words:

Gay as _____
Sullen as _____
Durable as _____
Communicative as _____
Fragrant as _____
Loyal as _____
Adaptable as _____
Clear as _____
Simple as _____
Sweet as _____
Sour as _____
Melodious as _____
Rough as _____

20. Experiment five times with the lines below by filling the blanks each time with appropriate words.

Example: The birch might have been a ghost. It was so white.

The _____ might have been a _____. It was so _____.

21. Here are some Cliches (trite expressions, hackneyed expressions) which we want to rule out of our writing, prose, or verse. The life has been used out of them, they have been repeated so often. Observe closely, find new things that have the qualities emphasized, and put new life into each expression through a fresh image:

White as a sheet, ghost
Face as red as a beet, rose, boiled lobster
Flat as a pancake
Happy as a lark
Hands as cold as ice
As still as a mouse
At break of day
Ran like lightning

STIMULATION OF IMAGINATION THROUGH POETRY

22. Why is the following image incongruous? In other words, there is something in it that doesn't fit or belong. It is not harmonious.

The garden walk is like the long veil of a bride walking among the flower beds.

23. Take the things listed in Exercises 13-16 and intensify the comparison by omitting the word of comparison, thus changing each Simile to a Metaphor. Head your exercise: "Metaphors".

Here are some examples of Metaphors:

The moon is a leaf crumpled against the breast of the midnight.

The moon is the icy laughter of the gods.

Moonlight is dust on the shelves of darkness.

Moonlight is echoed laughter from the walls of morning.

The fire hydrants are black, thick-stemmed toadstools.

The steam shovel is a giant hermit crab, slowly moving his unwieldy claw in search of food.

STIMULATION OF IMAGINATION THROUGH POETRY

APPENDIX

ELEMENTS OF POETRY

I. Musical Devices

- A. Meter --- = long or accented syllable
 u = short or unaccented syllable

1. Iambic u ---
2. Trochee --- u
3. Anapest u u ---
4. Spondee --- ---
5. Dactyl --- u u

B. Repeated units or feet per line

1. Dimeter - 2 feet a line
2. Trimeter - 3 feet a line
3. Tetrameter - 4 feet a line
4. Pentameter - 5 feet a line
5. Hexameter - 6 feet a line

C. Caesura - a pause

D. Rhyme

1. Imperfect - half rhyme
2. Internal rhyme - rhyme within a line (Jack and Jill went up the hill.)

E. Alliteration - repetition of consonant sounds at beginnings of words that are close together

F. Assonance - same sound is repeated in vowels of non-rhyming words (white - Eastertide)

G. Consonance - repetition of consonant sounds close together, yet not the initial sounds of the words

H. Onomatopoeia - imitation of a sound by the sense of the words (buzz, murmur)

I. Refrain - repeated phrase at the end of every stanza that ties them all together

STIMULATION OF IMAGINATION THROUGH POETRY

II. Figurative Language

A. Simile - simple comparison expressed by like or as

B. Metaphor

1. Direct (the tree is a bride wearing white)

2. Buried - the description implies that something is something else

C. Personification - something non-human is given human qualities

D. Allusion - reference in one literary work to something in another literary work

E. Symbol

1. A concrete object which arbitrarily stands for something else

2. No necessary resemblance between the symbol and the thing it represents

III. Classification of Poetry

A. Content

1. Lyric - treats of mood or feelings

2. Narrative - tells story

3. Dramatic - has actual speakers without much background

B. Form

1. Ballad

a. Narrative anonymous poem

b. Poetic folk tale that has retained an adult character

c. Often has moral ending

d. Repetitive refrain

e. Musical settings

f. Recurring themes

g. Abrupt beginnings and endings

h. Types

1) Comic

2) Action

3) Romantic

4) Supernatural

2. Nursery rhymes - narrative

3. Nonsense verse - narrative

STIMULATION OF IMAGINATION THROUGH POETRY

4. Limericks

a. Form

A
A
B
B
A

b. Alliterative

c. Singing rhythm

d. Nonsense verse

5. Sonnet - 14-line poem

6. Quatrain - any four-line stanza

a. First line - tetrameter

b. Second line - trimeter - rhyme

c. Third line - tetrameter

d. Fourth line - trimeter - rhyme

7. Couplet - any two-line stanza

8. Villanelle - 19 lines grouped in tercets (3-line stanzas) except for the last stanza, which is a quatrain. In tercet, first and last rhyme -- all middle lines rhyme with each other. In the last verse it is A, B, A, A.

9. Triolet - 1 stanza, 8 lines. Use only 2 rhymes. 1st line repeated as 4 and 7 and 2nd line repeated as 8. Its rhyme scheme is A, B, A, A, A, B, A, B.

10. Rondeau - 13 lines, 2 rhymes, 3 stanzas. First and last have 5 lines, middle only 3 lines. Opening words of the first line are repeated after the other 2 stanzas in a sort of refrain.

11. Blank verse - unrhymed iambic pentameter

12. Free verse - unrhymed and with no set meter

STIMULATION OF IMAGINATION THROUGH POETRY

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social studies
OUR WORLD
neighbors



SOCIAL STUDIES

Area: Social Studies - Our World Neighbors

Purpose: To prove to the children that people are really the same, regardless of color, race or place of birth; that the nations are dependent upon one another, and that all people have in common the following: family, affection, need for and love of home, need of food and clothing, enjoyment of games and music. To endeavor to replace (learned) prejudices with fairness. To teach the children to be aware that the differences among people are due to the environment in which they live:

Differences in foods are primarily due to geographical variations.

Some countries have more food than they need; others have need for more food than they have.

In many countries picturesque costumes are worn only on festive occasions and are the heritage of the past.

Homes throughout the world are built of materials that are most accessible and most suitable to the region.

Most religions, regardless of name or form of worship, believe in a God, believe in prayer and sing songs of praise. Therefore, each respects the religions of the other.

Craftsmen of different countries use the materials at hand.

Each person, regardless of birth or station, has a contribution to make to the welfare of mankind.

Materials: Books, film strips, pictures, magazines, charts, records, and films; coin collections, stamp collections, doll collections, or any other type of collections or souvenirs that may be available. Have outside speaker.

How to: Motivation

This unit could be motivated in so many ways, and could easily be introduced at almost any time during the school year. Some ways of motivation are listed below:

Learn folk songs and folk dances of other countries. This could lead the children to discuss why the folk music of one country should sound gay, another sad, one fast, and another slow; and they might want to find out more about the people of each country, and the effect of the climate, etc. on the people's outlook.

SOCIAL STUDIES

Talk a little about instruments which we do not use in this country. Try to get someone we know who is familiar with such an instrument to come in and play it for the class.

Compare foreign flags with our flag:

Show flags or pictures of flags.

If there is great interest, children could choose one flag to draw and paint or color for display in the room.

Teacher could help each child to find out some history concerning the flag he chose.

Cards of 'United Nations' Flags, a game, could be left the "free time" table, to be played by the children after an explanation of the game.

Literature and language:

Read folk stories of various countries.

Dramatize a folk story.

Children should be led to find out that some of their favorite stories have originated in other lands.

Learn poems about other lands.

Homes:

Talk about kinds of homes in our community.

Show pictures of homes, old and new, in other parts of the world, using pictures, books, slides, or films.

Make class scrapbook, using magazine pictures, showing people and their homes in other countries.

Discuss how homes are modified by climate.

Clothing in other countries:

Have an exhibit of dolls, either made in other countries, or wearing costumes of other countries.

Combine clothing pictures with those of homes in other lands.

SOCIAL STUDIES

Use the American Red Cross (Junior) Magazine, which has many simple stories about children of other races and nationalities and which might bring up questions about the countries involved. Also, when the Red Cross boxes are filled, the children may show great interest in the recipients of the boxes and in why the contents of the boxes might be needed by other children.

Talk about airplanes. Living in this area, from a very early age the children have an intense interest in airplanes, particularly jets. They are interested in how fast the planes can go, and could very easily be led into an interest in the countries to which jet travel can take us.

Have pupils bring foreign flags or coins to school. This should include the United Nations flag.

Have children bring to school stamps from other countries and magazine pictures of people and homes in the United States and in foreign lands.

Learn some international games and sports; the Olympic Games would provide wonderful motivation.

Study the celebration of Christmas in the various countries. The fact that Christmas is celebrated in any other fashion than that in the United States never ceases to amaze children, and can lead to profitable research.

Talk about foreign cars -- such a variety can be seen on our streets every day.

Extend the unit on the community into a unit on the world community.

Content

Types of music:

Learn songs of four or five different countries -- perhaps first stressing that many well known tunes that the children have often heard were from another country.

Listen to records. Try to find out what the composer was trying to say through music.

Learn one or two simple folk dances.

SOCIAL STUDIES

United Nations:

Point out that this organization is trying to provide a way of making the world a better place to live in and that we all share in the responsibility of making the world a peaceful and understanding World Community.

Read "You and the United Nations" to the class, discussing the pictures as you go along.

Use flannelgraph chart to show how United Nations is organized. Children at this level may learn six main divisions and have a good general idea of what is being done and can be done through the United Nations.

Discuss the Declaration of Human Rights. (See Appendix)

Read and discuss the Pledge to Children adopted by the White House Conference on Children and Youth, December 3-7, 1950. (May be found in Junior Red Cross Magazine, March, 1951.)

Experiences involved in following subjects:

Arithmetic

Terms used in travel (mile, knot, air miles, etc.).

Telling time -- showing on clock time to catch train, ship, or plane; time of arrival, etc., on our imaginary trip around the world.

Language Arts

Oral reports.

Written reports and stories.

Learning poems.

Dramatization.

Reading

Read stories of other lands.

Spelling

Learn to spell words needed in writing stories or reports.

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Science

What makes day and night in the world?

Different seasons in different parts of the world.

Different climates in different parts of the world.

Physical Education

Games and dances of other countries.

Crafts

Make scrapbook.

Music

Learn songs and listen to records of music from different countries.

Invite parents, teachers, and friends who have visited or lived in foreign lands to come in and tell the children about them. (Show slides.)

Culmination

Plan an imaginary air trip. Chairs might be arranged so the classroom resembles a passenger airliner. During the trip, the stewardesses check off the passengers as they enter the plane, show passengers how to fasten their seat belts, etc. People of various countries (acted out by the children) riding on the plane might tell a little bit about their countries.

Have a person living in the community who has been in other countries come to the school and tell about places he has visited.

Present drama.

Present two or more folk dances, sing a song ("How to Spell Friendship") and have the children recite the poems "Who Is Foreign" and "A World of Neighbors". (See Appendix)

Have children in costume and carrying individual flags of the various nations sit as in United Nations.

Serve something such as Japanese tea and Russian tea cakes if parents come for culmination.

SOCIAL STUDIES

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F-1511	Country Community (basic activities): Bob Osborn, Farm Boy
F-1387	Janet Visits Europe: Cowbells in the Alps
F-1393	Janet Visits Europe: Janet Goes Abroad
F-1394	Janet Visits Europe: Janet Visits France
F-1388	Janet Visits Europe: Janet Visits Holland
F-3403B	United Nations Around the World
F-3273	Nations Need Each Other
F-1390	Janet Visits Europe: Janet Visits Italy
F-1389	Janet Visits Europe: Janet Visits Scotland
F-1391	Janet Visits Europe: The Gingerbread Fair, Paris
F-1392	Janet Visits Europe: Tulip Time in Holland

Movies (Santa Clara County)

M-400	Colombia (10 min.)
M-395	Andes (10 min.)
M-401	Colombia and Venezuela (10 min.)
M-35	Eskimo Children (10 min.)
M-393	Jack's Visit to Costa Rica (10 min.)
M-3173	Geography of The United States
M-387	Land of Mexico (10 min.)
M-39	Mexican Children (10 min.)
M-388	Mexico (10 min.)
M-41	Navajo Children (10 min.)
M-364	Our Country Flag (10 min.)

SOCIAL STUDIES

APPENDIX

THE UNIVERSAL DECLARATION OF HUMAN RIGHTS

WHEREAS recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world,

WHEREAS disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people,

WHEREAS it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law,

WHEREAS it is essential to promote the development of friendly relations between nations,

WHEREAS the peoples of the United Nations have in their Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom,

WHEREAS Member States have pledged themselves to achieve, in co-operation with the United Nations, the promotion of universal respect for and observance of human rights and fundamental freedoms,

WHEREAS a common understanding of these rights and freedoms is of the greatest importance for the full realization of this pledge,

NOW, THEREFORE, THE GENERAL ASSEMBLY

PROCLAIMS this Universal Declaration of Human Rights as a common standard of achievement for all peoples and all nations, to the end that every individual and every organ of society, keeping this Declaration constantly in mind, shall strive by teaching and education to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance, both among the peoples of Member States themselves and among the peoples of territories under their jurisdiction.

Article 1. All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood.

Article 2. Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status. Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty.

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Article 3. Everyone has the right to life, liberty and security of person.

Article 4. No one shall be held in slavery or servitude; slavery and the slave trade shall be prohibited in all their forms.

Article 5. No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.

Article 6. Everyone has the right to recognition everywhere as a person before the law.

Article 7. All are equal before the law and are entitled without any discrimination to equal protection of the law. All are entitled to equal protection against any discrimination in violation of this Declaration and against any incitement to such discrimination.

Article 8. Everyone has the right to an effective remedy by the competent national tribunals for acts violating the fundamental rights granted him by the constitution or by law.

Article 9. No one shall be subjected to arbitrary arrest, detention or exile.

Article 10. Everyone is entitled in full equality to a fair and public hearing by an independent and impartial tribunal, in the determination of his rights and obligations and of any criminal charge against him.

Article 11. (1) Everyone charged with a penal offence has the right to be presumed innocent until proved guilty according to law in a public trial at which he has had all the guarantees necessary for his defence.

(2) No one shall be held guilty of any penal offence on account of any act or omission which did not constitute a penal offence, under national or international law, at the time when it was committed. Nor shall a heavier penalty be imposed than the one that was applicable at the time the penal offence was committed.

Article 12. No one shall be subjected to arbitrary interference with his privacy, family, home or correspondence, nor to attacks upon his honour and reputation. Everyone has the right to the protection of the law against such interference or attacks.

Article 13. (1) Everyone has the right to freedom of movement and residence within the borders of each state.

(2) Everyone has the right to leave any country, including his own, and to return to his country.

Article 14. (1) Everyone has the right to seek and to enjoy in other countries asylum from persecution.

(2) This right may not be invoked in the case of prosecutions genuinely arising from non-political crimes or from acts contrary to the purposes and principles of the United Nations.

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Article 15. (1) Everyone has the right to a nationality.

(2) No one shall be arbitrarily deprived of his nationality nor denied the right to change his nationality.

Article 16. (1) Men and women of full age, without any limitation due to race, nationality or religion, have the right to marry and to found a family. They are entitled to equal rights as to marriage, during marriage and at its dissolution.

(2) Marriage shall be entered into only with the free and full consent of the intending spouses.

(3) The family is the natural and fundamental group unit of society and is entitled to protection by society and the State.

Article 17. (1) Everyone has the right to own property alone as well as in association with others.

(2) No one shall be arbitrarily deprived of his property.

Article 18. Everyone has the right to freedom of thought, conscience and religion; this right includes freedom to change his religion or belief, and freedom, either alone or in community with others and in public or private, to manifest his religion or belief in teaching, practice, worship and observance.

Article 19. Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.

Article 20. (1) Everyone has the right to freedom of peaceful assembly and association.

(2) No one may be compelled to belong to an association.

Article 21. (1) Everyone has the right to take part in the government of his country, directly or through freely chosen representatives.

(2) Everyone has the right of equal access to public service in his country.

(3) The will of the people shall be the basis of the authority of government; this will shall be expressed in periodic and genuine elections which shall be by universal and equal suffrage and shall be held by secret vote or by equivalent free voting procedures.

Article 22. Everyone, as a member of society, has the right to social security and is entitled to realization, through national effort and international cooperation and in accordance with the organization and resources of each State, of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.

Article 23. (1) Everyone has the right to work, to free choice of employment, to just and favourable conditions of work and to protection against unemployment.

(2) Everyone, without any discrimination, has the right to equal pay for equal work.

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(3) Everyone who works has the right to just and favourable remuneration ensuring for himself and his family an existence worthy of human dignity, and supplemented, if necessary, by other means of social protection.

(4) Everyone has the right to form and to join trade unions for the protection of his interests.

Article 24. Everyone has the right to rest and leisure, including reasonable limitation of working hours and periodic holidays with pay.

Article 25. (1) Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond his control.

(2) Motherhood and childhood are entitled to special care and assistance. All children, whether born in or out of wedlock, shall enjoy the same social protection.

Article 26. (1) Everyone has the right to education. Education shall be free, at least in the elementary and fundamental stages. Elementary education shall be compulsory. Technical and professional education shall be made generally available and higher education shall be equally accessible to all on the basis of merit.

(2) Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.

(3) Parents have a prior right to choose the kind of education that shall be given to their children.

Article 27. (1) Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

(2) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

Article 28. Everyone is entitled to a social and international order in which the rights and freedoms set forth in this Declaration can be fully realized.

Article 29. (1) Everyone has duties to the community in which alone the free and full development of his personality is possible.

(2) In the exercise of his rights and freedoms, everyone shall be subject only to such limitations as are determined by law solely for the purpose of securing due recognition and respect for the rights and freedoms of others and of meeting the just requirements of morality, public order and the general welfare in a democratic society.

(3) These rights and freedoms may in no case be exercised contrary to

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Article 30. Nothing in this Declaration may be interpreted as implying for any State, group or person any right to engage in any activity or to perform any act aimed at the destruction of any of the rights and freedoms set forth herein.

(Adopted by the United Nations General Assembly at its 183rd meeting, held in Paris on December 10, 1948)

SOCIAL STUDIES

APPENDIX

DECLARATION OF THE RIGHTS OF THE CHILD

The Declaration consists of a Preamble and ten carefully-worded Principles. The first Principle states that all children shall enjoy all the rights set forth. The remaining Principles affirm the rights of the child:

- to special protection and to opportunities and facilities which will permit him to develop in a healthy and normal manner, and in conditions of freedom and dignity;
- to have a name and a nationality from birth;
- to enjoy the benefits of social security, including adequate nutrition, housing, recreation and medical services;
- to receive special treatment, education and care if he is handicapped;
- to grow up in an atmosphere of affection and security, and wherever possible, in the care and under the responsibility of his parents;
- to receive education, which shall be free and compulsory at least in the elementary stages and which shall serve his best interests;
- to be among the first to receive protection and relief in all circumstances;
- to be protected against all forms of neglect, cruelty and exploitation;
- to be protected from practices which may foster any form of discrimination and to be brought up in a spirit of understanding, tolerance and friendship among peoples.

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APPENDIX

"A WORLD OF NEIGHBORS"

Neighbors grow the food we eat,
And make the clothes we wear
Neighbors build our houses
And make all things we use and share.

Neighbors keep us safe from fire,
And help us find our way.
Neighbors entertain us
And make toys we use in play.

Neighbors write the books we read,
The songs we sing, and tell,
And far and near our neighbors work,
To keep our bodies well.

The world is full of neighbors.
Working for us, sharing, giving,
We need every neighbor as a friend,
For better, finer living.

-- Sema W. Herman
Primary Teacher, Chicago, Illinois

"WHO IS FOREIGN?"

I thought that foreign children

Lived far across the sea,

Until I got a letter

From a boy in Italy.

"Dear Little Foreign Friend", it said,

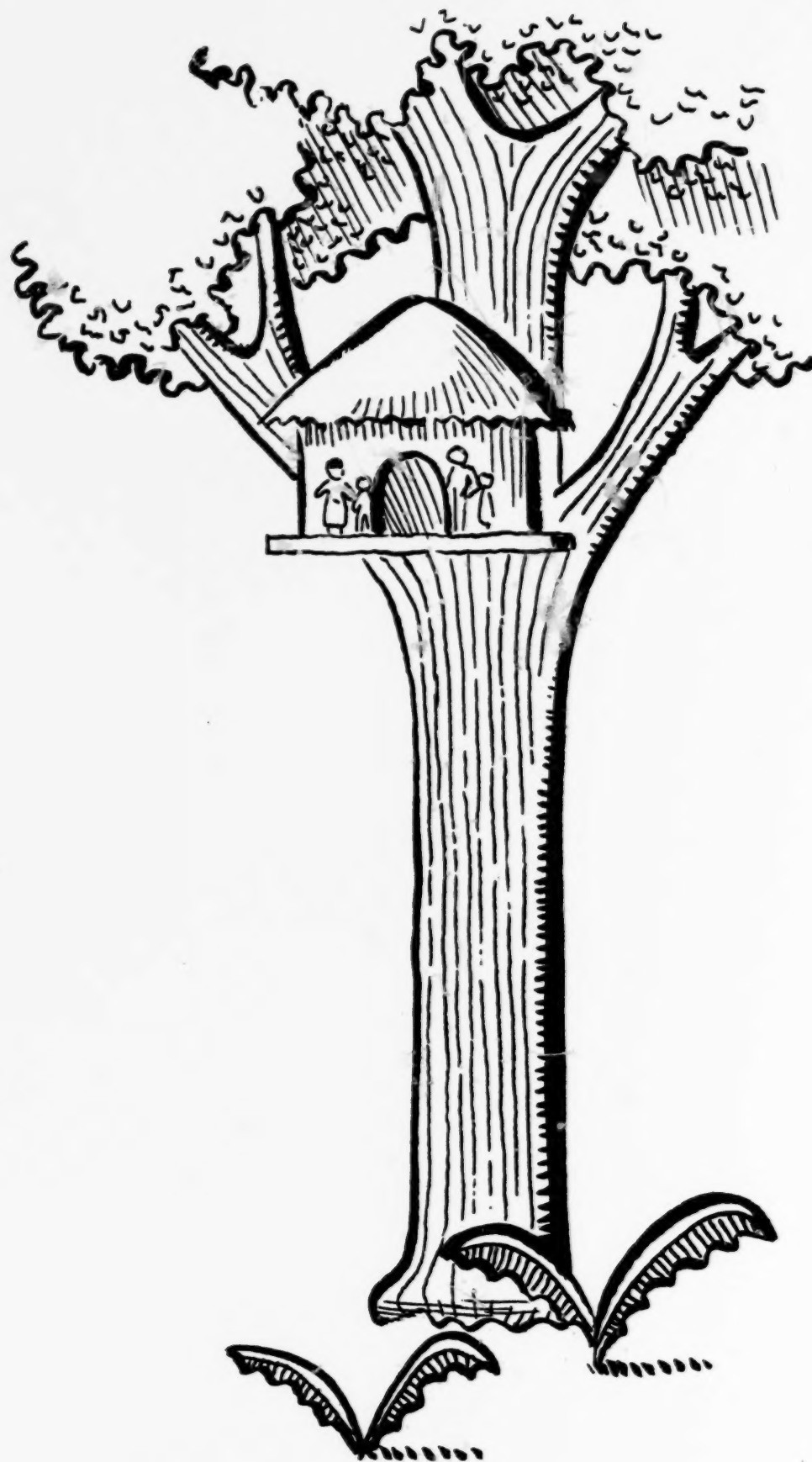
As plainly as could be.

Now I wonder who is foreign,

That little boy or me?

-- Annette Wynne

swiss family **ROBINSON**



SWISS FAMILY ROBINSON

- Area:** Swiss Family Robinson
- Purpose:** To develop critical thinking through literature. To develop research and organizational skills in reading, geography, art, science, drama, etc.
- Materials:** Swiss Family Robinson by Johann Wyss - a few copies.
- How to:** Below are listed several ideas that may be developed along with the oral reading of Swiss Family Robinson. There is no sequential pattern involved except that the location of the island must be determined before doing the proofs. Use as many or as few ideas as the children seem interested in pursuing.

Literature Enjoyment

Read the story Swiss Family Robinson by Johan Wyss to the class, a little each day. Many teachers find a short reading period right after lunch very quieting.

Biographical and Background Research

Before starting the story tell the children a very brief background of the story. Have advanced children do reading research on the author and the story to find out more of the background. Material can then be presented as a report, a bulletin board, a skit, etc. Life Magazine published a very delightful account of the story a few years back. Children can locate it in the Reader's Guide to Periodical Literature. Encyclopedias and biographical guides should be used as research media rather than relying on the introduction in the book.

Brief Background: The book was developed from stories told by a family to entertain themselves. The story family -- father, mother, and four boys -- were shipwrecked on an uninhabited island. Their survival makes the exciting story. Many of the things in the book are not factually true or possible. Some of these errors were made just to add excitement to the story, and others were due to their lack of knowledge of science and geography at the time the family lived.

Geographical Research

Determining the approximate location of this imaginary island can be done by taking the clues given in Chapters 1, 2, 17, and 18, as well as the Introduction, and plotting them on a map. Wind and ocean currents must be taken into consideration. Geography books, atlases, and science books, as well as globes and maps, will be helpful. The children may enjoy drawing a map of the proper section of the world and including this imaginary island. The opaque projector would be useful here.

SWISS FAMILY ROBINSON

Scientific Awareness

As the various plants and animals are reached in the story, have the children look them up to see if it would be logical for them to be on the island. The teacher should guide the distribution of items so the more difficult ones are given to the more able students. This research could be done as part of their reading work. For information look in encyclopedias, zoology texts, botany texts, dictionaries, etc. Each report should include a bibliography. Have the results of this research displayed in some way, as this is a long-term project and needs something to help keep interest up. (In the following ideas these brief reports will be called "proofs" to simplify expression.)

Organization - Art as a Result of Research

Pictures that fit with proofs could be drawn or collected and mounted with very brief reports. The items that were proven false might be covered with a large, black construction paper "X". Items might, instead, be mounted on different colored paper -- red for true, black for false.

Art Construction for Display of Facts

A 3-D effect might be used to display proofs on a table by forming an island and putting clay models on it. Brief reports should be displayed near by.

Art - Group Experience

A large mural could be drawn containing most of the items. Strings could be run from the item to a proof report placed on a table or on the board beside it.

Art - Creative Writing - Organization

Some teachers like to have the children's hands busy while they are being read to. The children could be drawing pictures of the part being read. Advanced children, with the teacher's guidance, may select the best pictures to form a sequence. These could be mounted on a roll and run through a theater box. The advanced group could prepare a script to go with this. The script could be separate, to be read as the roll is turned, or it could be printed in between the pictures on the roll. The class may like to show this to other classes or present it to the library.

Dramatization

Several scenes lend themselves very well to dramatization. A group might independently organize and present an incident already read. A well-organized group might like to read ahead

SWISS FAMILY ROBINSON

and present a chapter rather than having it read aloud. In doing this they should stay quite close to the original and utilize a narrator so as not to lose the continuity and flavor of the book.

Literature Awareness

Literature awareness can be developed by discussing such points as: how the story benefited from a particular incident or description; what the author intended to do by telling a certain incident; how the author develops a certain character; why a certain character is included.

Creative Writing - Language

Creative writing skills can be fostered by discussion of the story as it is read. An advanced child may take an exciting or beautifully descriptive section and remove all extra adjectives and adverbs. This stripped version could then be read to the class for discussion. The stripped story could be posted on the bulletin board with spaces left for the adjectives and adverbs. The class could then decide on words to put in the blanks. It would be interesting to see how close they could come to the author's words. Also, two or more stripped versions might be posted and the children encouraged to give each an entirely different feeling by the use of descriptive words.

Geography Skills and Concepts

Geography skills and concepts could be developed by discussion and further work on the various concepts as they appear in the story. Ask many "Why?", "If this is so, then.....", "Does this fit with this?" type questions. Develop the concepts further in the social studies or science periods. Some topics that might be launched from this book are: water power, tides, wet land and dry land due to wind direction, elevations and climate, underground caverns and earth formations, seasons, directions and relative distances, latitudes, soil conditions, etc.

Geography Concepts - Construction - Analysis of Information - Organization - Reading, Scanning Skills

Near the end of the book some advanced children may be interested in making a scale model map. This would require rereading (scanning) the story for any parts that contain distance or direction clues. This might be 3-D if the children are able to ascertain elevations from the story also. In many sections the author mentions how many days it took to travel somewhere and when they crossed water or climbed hills. Chapters 12 and 13 will be helpful here. By careful notation and deliberation on the relationship of clues the children should be able to come up with a correctly-shaped map. Of course, this is an imaginary

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island, so there will be no one correct shape. The island could be drawn as a flat map or molded from clay or paper mache.

History of Scientific Knowledge

When it has been proven that an item or incident in the story is not factual, encourage a very advanced child to try, through research, to show if it was placed there through lack of scientific knowledge during the period the author lived.

SWISS FAMILY ROBINSON

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